

THE AMERICAN ORGANIST

NOVEMBER 1957

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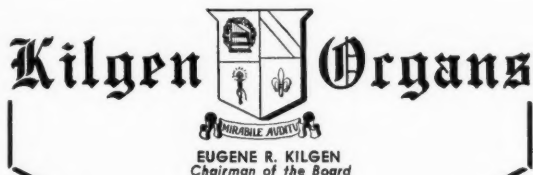
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RAY BERRY, Editor and Publisher

T. SCOTT BUHRMAN, Founder, January 1918

Our Fortieth Anniversary Year

Vol. 40 November 1957 No. 11

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THE MACFARLAND CO., Advertising Representative
8 Elm St., Westfield, N. J., ADams 3-4602—New York: REctor 2-4723

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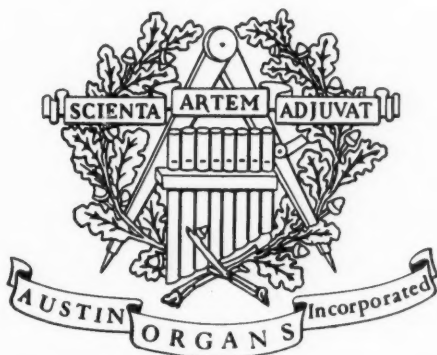
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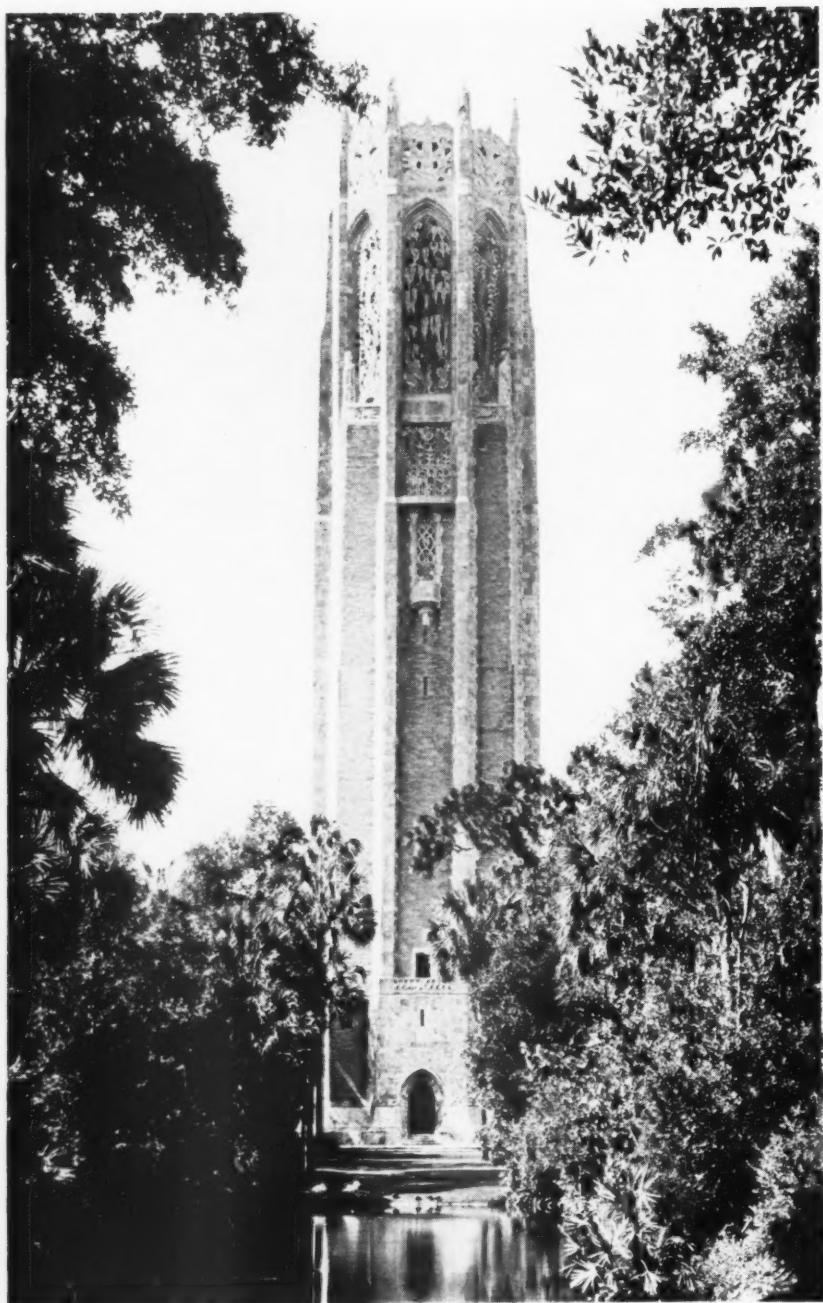
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The American Organist

Acoustics and the Music of the Church

Wilmer T. Bartholomew

TAO is grateful to the author for his permission to reprint this valuable article. Permission has also been granted by Church Management, in whose March 1957 issue this article first appeared. We feel that the information herein may be of considerable value to our readers, so many of whom have acoustical problems in the churches with which they are associated.

The Editor

No matter what field we discuss, we like to discover or invent catch-words. It is the fashion, and probably it always was. How else would the advertising profession exist? The new look must constantly be re-found, re-named, re-worshipped.

And what is the presently fashionable theme in the field of ecclesiastical architecture? Lo, it is "acoustics." This interesting word has been discovered, or rather re-discovered, and now all and sundry admit that an enclosed space must have them, or it. The irony is that many who talk and write and invoke the subject know little of what is actually involved. And a further irony is that even when they do, their understanding of what is involved in good acoustics varies with their profession and even with their emotional background. In the eyes and ears of the uncritical, the use of the adjectival form of the word confers virtue on an absorptive material or on an auditorium in which such a material is used, even though the room actually may need to have less absorption for best results.

The matter of the acoustics of an enclosed space is by no means simple. It is the result of various physical factors, whose net effect on speakers, musical performers, and listeners may vary in a complex way through subtle psychological and emotional influences. However, it is largely defined by four considerations, which influence and modify each other in practice, but which all who discuss the subject would do well to keep separate in their thinking.

(1) An auditorium should have the proper size in relation to the volume of sound to be heard in it. Oversimplifying, a string quartet would not be effective in the Atlantic City Auditorium, nor a symphony orchestra in a hotel lobby. This, of course, is why it becomes necessary to install public address equipment when a hall becomes larger than some certain size, simply because the energy in a human voice is then insufficient to raise the sound level at a listener's ear to a point where the words will be understood. An important factor here is the audience noise, from tiny rustlings of clothing, programs, or bodily movement, if not from actual whispering.

(2) An auditorium should have

the proper shape. Again, to oversimplify, it should be designed so that the sounds to be heard, wherever produced, will be evenly distributed throughout the enclosure, so that all may hear. This means that concave surfaces (domes and curved wall surfaces) must either be omitted from the design or carefully engineered so that their effects are mitigated. This is because a concavely curved surface tends to concentrate the available sound energy in certain directions, necessarily therefore to the detriment of other directions. The result is that although some persons hear well, others hear little or else are distracted by echo effects. The extreme of this condition results in the "whispering gallery" effects and the "dead spots," which are never completely dead, however. We have all heard some hall or other enclosure praised as the epitome of good acoustics, because when a pin is dropped at one point, "you can hear plain as anything at some other point." That un-silenceable pin! It goes on and on dropping. Who keeps picking it up all the time? The probability is that a hall in which a pin can be heard at some distant point is a poor hall acoustically, because of an uneven distribution of sound, due probably to the focusing effect of curved surfaces.

(3) An auditorium should be so constructed as to attain a reasonable insulation from unwanted sounds from elsewhere in the building, or from outdoors. This is a matter of wall and floor design, and is influenced only to a limited extent by the character of the surface materials within the enclosure. Speaking generally, freedom from transmitted sound is secured by making the walls and floor of several layers of materials varying greatly in density. Thus a "dead air space" interposes a substance (air) of very light density between two layers of heavier material. The more changes of density the better, since at each one some of the sound energy is turned backward by partial reflection. Similarly, floors are floated on felt, and special attention is given to metal ventilator ducts, which are frequently cut to interpose a sleeve of rubber or other soft material. Vibrating ma-

WILMER T. BARTHOLOMEW

Mr. Bartholomew is Minister of Music of East Congregational Church in Grand Rapids, Michigan. A charter member and Fellow of the Acoustical Society of America, he is also the author of the textbook, *Acoustics of Music* and of the article, "Musical Acoustics" in Collier's Encyclopedia. He was a Research Fellow in Acoustics at Harvard University, has taught at Peabody Conservatory of Music, Goucher College, and the Longy School of Music.



The American Foundation, Inc., of Philadelphia, Pennsylvania, has announced the purchase of a Schulmerich "Carillon Americana" for the Singing Tower at The Mountain Lake Sanctuary, Lake Wales, Florida, to take its place beside the cast bell carillon in this magnificent tower in an exquisitely lush and beautiful setting.

Now, for the first time in the 29 year history of The Singing Tower, carillon music will also be heard during the three months of the summer season from June 15 to September 15.

The "Carillon Americana" will contribute to furtherance of the original ideals of Edward W. Bok when he founded The Singing Tower, when its multi-colored music becomes a part of the inspirational beauty of The Mountain Lake Sanctuary.

chinery is acoustically isolated by mounting it on rubber mounts, again the principle of density change. A tuning fork touched to a table top will make its sound audible throughout a room, but not through a sheet of rubber.

(4) Finally, and perhaps most important, an auditorium must have a proper length of reverberation—defined as the result produced when many single echoes (frequently several hundred) occur so close together as to overlap and blend into a continuous roll of sound. If this roll lasts too long, succeeding speech syllables blur, because too many are audible at one time, and a speaker's message becomes progressively less understood. Even some types of music become unsatisfactory. However, a certain amount of this reverberation, tagging along after a sound, far from "messing it up," actually becomes a necessary and pleasant ingredient in the total sound-complex. In a room so absorbent that little or no reverberation is left, a performer or speaker is likely to feel ill at ease or depressed. As Jeans has said, since the loudness of a tone as heard in a room is proportional to the length of the period of reverberation, "a long period naturally induces an exhilarating feeling of effortless power, not to mention a welcome slurring over of roughness and inequalities of force and tempo, while a short period produces the despair of ineffectual struggle, the music has only had time to show its blemishes in all their nakedness and is already dead."

Now, as all organists know, there is something about the particular nature of their instrument that seems to demand a long reverberation. Almost every organist would like to have more reverberation in his particular church than he now has, **or at least more than he has with a full audience condition.** There will be those who will say that this proves organists to be less competent technically than other musicians. There are other reasons, however. It has been variously explained as due to the nature of the instrument, or to the nature of the music that has been composed for the instrument, particularly as it sounds in cathedral-like enclosures. This is all true, but I believe there are still other explanations, lying deeper in the psychological realm. **A long, slow-dying reverberation of music or spoken liturgy, particularly in the higher reaches of a large church, is an effective aid to a spirit of meditation and worship.** The worship experience is aided by a degree of indefiniteness as to the direction of the source of the sound, particularly a musical sound.

If music, suitably composed and performed, is an aid to worship, and none will deny this, it is also true that to the extent that the music is pervasive, all around us, it gains in its spiritual effectiveness. The very difficulty of accurately locating the source, particularly if unseen, aids the worshiper emotionally. The objectivity of a sound with so little reverberation that its source is immediately localized, is not compatible with the subjectivity of religious meditation. Ray Berry, of the American Guild of Organists' Committee on Architecture and Acoustics, has pointed out that the experience of sound-all-around-us, enwrapping us with its message and its beauty, is a force in unifying a congregation in thought and emotion.

Still another influence is at work. Because the imagery of aspiration and prayer is up, we can be aided toward a religious experience by any sense stimulus in an upward direction. God—and we all know that He is immanent, in and of and through all matter—is, in times of emotion, instinctively located up, even by the sophisticated. Herein lies the eternal power of the high Gothic arch, which pulls the eye upward, even as the reverberation of music or liturgy between the upper walls and ceiling "pulls the ears upward." In even a moderately reverberant church, the bulk of the roll is heard up, because of the absorbing power of the audience itself.

Thus, no matter what clever adaptations of modern architectural patterns and materials we make to contemporary church design, we shall lose the "lift" of ears and eyes in the same proportions as we lose interior height, all other factors being equal.

This is not to say that Colonial church architecture, for example, cannot have dignity and worshipfulness. But to whatever degree our attention is directed upward, by sight or sound, we are that much readier for the experience of worship, and this effect is none the less real for lying frequently below the level of consciousness.

Thus **churches should have as long a reverberation time as possible**, without sacrificing the understanding of the spoken word. In many cases, speech training on the part of the minister, particularly in the matter of maintaining a more constant dynamic level and not swallowing the ends of words, will permit a church to be left safely on the reverberant side, and beyond the "optimum reverberation times" given in the textbooks, to the infinite enrichment of the music. It is even true that up-reverberation will enhance the effect of the minister's words and make them in a real sense more spiritual. This effect on people can even be noticed in certain highly reverberant structures of non-religious character. And in the case of churches and cathedrals, the persistence, and the very indefiniteness of localization except in the upward direction, may cause such reverberant sound to become a symbol for the omnipresence of the Holy Spirit, subconsciously or even consciously experienced. If this is true, and there is evidence that it is, a long reverberation becomes a desirable thing, perhaps even more desirable than the complete understanding of every spoken word! A church seating less than 1000 to 1500 persons will often need no absorptive material except the congregation itself. Carpeting, cushioning, and curtaining should be held to a minimum, and the smaller the church the more important this is. And merely because a tile or plaster or panel is called "acoustical," there is no guarantee that its use will improve the acoustical situation. Such materials do have an acoustic effect, a large one, **but unfortunately in many churches it is in precisely the wrong direction.**

Such materials have their proper and excellent usage in the educational rooms, the church offices, kitchen, dining room, corridors, and even in the narthex, but not always in the room set apart for worship. A great many churches are satisfactory acoustically with no other absorptive material than their audiences, and should be so built in the first place. In the extremely few cases where some amount of treatment is later found necessary, it may easily be added then.*

These four matters all influence the total acoustical picture in the enclosure, interacting with each other. All who discuss the subject should attempt to keep them separate and distinct in the interest of clarity and understanding.

*TAC joins the editor of the magazine Church Management in an "Editor's Note". "Acoustical engineers contend that they can determine the proper amount of acoustical material in advance of construction. Most musicians doubt that they can do this. The point is debatable, and we do not consider ourselves competent to comment on the differing opinion."

TAC, however, is willing to state that since the results of acoustical engineering in so many instances have proved so hopelessly poor, for a total worship experience in general and for music in worship in particular, that the doubt of musicians mentioned in the paragraph above must have considerable basis. We do know that some of the acoustical "experts" are now not nearly so cocksure as they have sometimes been in the past, are now expressing a willingness to listen to the requirements which informed musicians can prove are needed in churches and auditoria. This is a healthy sign, and one to be encouraged.

The Editor.

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Principal	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Octave Quint	2 2/3'	61 pipes
Super Octave	2'	61 pipes
Fourniture	IV Rks	244 pipes
Cymbel	III Rks	183 pipes
Chimes	from Choir	

SWELL ORGAN

Rohrgedeckt	16'	12 pipes
Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Principal	4'	61 pipes
Harmonic Flute	4'	61 pipes
Octavin	2'	61 pipes
Plein Jeu	III Rks	183 pipes
Bassoon	16'	61 pipes
Trompette	8'	61 pipes
Bassoon	8'	12 pipes
Schalmei	4'	61 pipes
Tremulant		

CHOIR ORGAN

Gedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Koppelflöte	4'	61 pipes
Nazard	2 2/3'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1 3/5'	61 pipes
Cromorne	8'	61 pipes
Chimes		
Tremulant		

POSITIV ORGAN (Unenclosed)

Quintflöte	8'	61 pipes
Nachthorn	4'	61 pipes
Principal	2'	61 pipes
Zimbel	II Rks	122 pipes
Tremulant		

BOMBARDE ORGAN

Mixture	III Rks	183 pipes
Trompette Harmonique	8'	61 pipes
Clarion Harmonique	4'	61 pipes

PEDAL ORGAN

Grand Cornet (IV Rks)	32'	32 notes
Violone	16'	32 pipes
Bourdon	16'	32 pipes
Quintaton	16'	from Great
Erzähler	16'	12 pipes
Principal	8'	32 pipes
Bourdon	8'	12 pipes
Erzähler	8'	from Choir
Octave	4'	12 pipes
Bourdon	4'	12 pipes
Nachthorn	4'	32 pipes
Super Octave	2'	12 pipes
Nachthorn	2'	12 pipes
Mixture	III Rks	96 pipes
Bombarde	16'	32 pipes
Bassoon	16'	from Swell
Bombarde	8'	12 pipes
Clarion	4'	12 pipes
Chimes	from Choir	

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Samuel Walter

The author, one of TAO's staff writers, recently was awarded his doctorate from the School of Sacred Music, Union Theological Seminary. He is organist and choirmaster of St. John's Episcopal Church, about which he writes below. The Editor

The present organ in St. John's Episcopal Church, Stamford, Connecticut, goes back to a fine three manual Roosevelt, installed sometime in the nineties. Much of the pipe work was retained when the organ was rebuilt in 1919 by Ernest M. Skinner. The stoplist as it appeared when I went to Stamford two years ago appears below.

1941
PEDAL
 Metal Open Diapason, 16 ft.
 Wood Open Diapason, 16 ft.
 Bourdon, 16 ft.
 Lieblich Gedeckt, 16 ft. (SW)
 (Metal Open Diapason, 8 ft.)
 (Bourdon, 8 ft.)
 (Lieblich Gedeckt, 8 ft.)
 (Metal Open Diapason, 4 ft.)
 Mixture, 5 ranks
 Trombone, 16 ft.
 (Tromba, 8 ft.)
 (Clarion, 4 ft.)

GREAT
 Open Diapason I, 8 ft.
 Open Diapason 2, 8 ft.
 Gedeckt, 8 ft.
 Erzähler, 8 ft.
 Octave, 4 ft.
 Flute, 4 ft.
 Fifteenth, 2 ft.

SWELL
 Lieblich Gedeckt, 16 ft.
 Open Diapason, 8 ft.
 Salicional, 8 ft.
 Voix Celeste, 8 ft.
 Flute harmonique, 8 ft.
 Spitz Flute, 8 ft.
 Aeoline, 8 ft.
 Unda Maris, 8 ft.
 Octave, 4 ft.
 Flute, 4 ft.
 Fifteenth, 4 ft. (sic)
 Mixture, 4 ranks
 Trumpet, 8 ft.
 Oboe, 8 ft.
 Vox Humana, 8 ft.
 Clarion, 4 ft.
 Tremulant

SOLO
 Tuba, 8 ft.

I will try to show what can be done to improve the tone of an organ by combining an evaluation of the existing resources with ingenuity and thought to produce intelligent changes. I am not suggesting that organists try similar changes indiscriminately but only with expert guidance and with the approval of church authorities. My rector, Mr. Stanley Hemsley, a musician himself and a lover of organ music, not only approved of the changes but also gave enthusiastic encouragement.

The first thing I did was to set the pipes of the 4' Fifteenth down 12 holes to produce a 2'. Mr. Roy Carlson, from Boston, came down and spent two days at St. John's tuning and revoicing. He loudened the Great Octave and Fifteenth, loudened the reeds

(thus brightening the tone), supplied the top octave of pipes for the Swell Fifteenth, and tuned and regulated the entire instrument. The changes I subsequently made were always with Mr. Carlson's approval, whose opinion I value highly.

My Vox Humana was quite an emotional, throbbing affair. We tried softening it, then loudening it and succeeded only in changing the volume, from a mere whisper to a rather loud blast. We then tore off the soldered cap from one of the pipes and put a slide tuner on it. The result was amazing—now I have a Schalmel! We cleaned all the reeds and put sealing wax in the shallots of the Trumpet and Tuba, brightening the tone perceptively. The loud Swell Open Diapason was replaced by a mild, good-natured Geigen acquired from Mr. Carlson's library of organ pipes. I obtain used pipes whenever possible; they are inexpensive and adequate.

Next came a complicated shift. I put the Great Erzähler on the Choir Quintadena chest, the Quintadena on the Fugara chest at 4' pitch, and the Fugara on the Erzähler chest at 8' pitch. The top or the bottom octave was not moved in certain instances in order to provide complete ranks all around, and the change of color was not noticeable at these pitches, as they would have been in the middle registers.

I put the Swell Spitz Flute on the Choir Dulciana chest and the Dulciana on the Spitz Flute chest. To explain, by tuning the Erzähler sharp to the Spitz Flute, I now have a fine Erzähler-Spitz Flute Celeste on the Choir and a fine broad 8' string (Fugara) on the Great. The Quintadena with its prominent 12th added the super-quint (1 1/3') when it became a 4' stop and is equally effective in solo combinations and in ensembles.

Whereas the Swell Aeoline was quite soft and almost duplicated the Dulciana tone, I took the Aeoline off the chest and put the lovely, quiet Choir Concert Flute there at 4' pitch, and then changed the Swell 4' Flute to a 2 2/3'. Somehow in the shuffle, I mislaid the Choir Geigen Diapason, chiefly because I did not want it in the Choir anyway. The two free chests on the Choir will have new pipes, now awaiting delivery: an 8' Metal Bourdon, and a 2 rank Sesquialtera, composed of a Nazard (2 2/3') and a Tierce (1 3/5'), the latter from tenor C up.

We took the leathered Open Diapason I (Great) off its chest and put in its place a new 3 rank Mixture, which produced a most profound change in the tonal ensemble of the organ. As there is no 2 2/3' in the Great ensemble, the mixture has one in its entire register. It is a bright Mixture with some body, does not scream, and is a fine complement to the Diapason chorus.

The Tierce and the flat seventh were taken out of the Pedal Mixture (low C originally read up, first C being 8' pitch: C, E, G, B flat, C) and all the ranks, except the first, moved down (low C now reads up, first C being 8': C, G, C, E, G) thus increasing the brightness.

The Quint 10 2/3' from the
 (Concluded on page 356)

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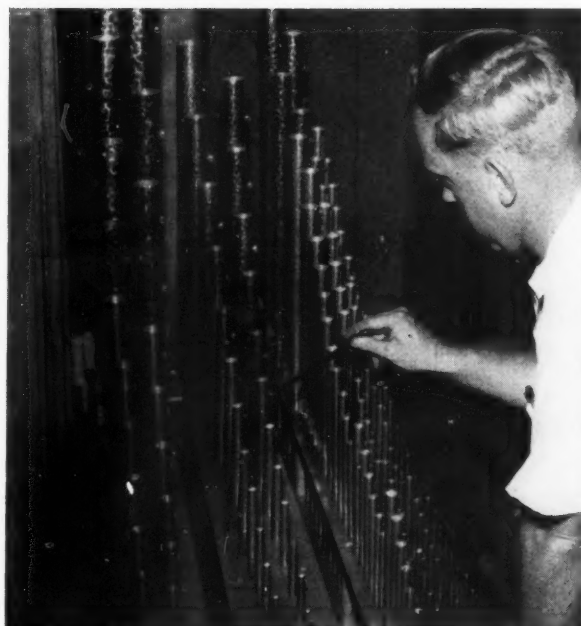
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Bourdon 16' rank and the 8' Wood Open Diapason were made available and the lowest octave of the Wood Open was bearded to produce better definition of pitch and promptness of attack.

I have more work planned, but since it will require much time, patience, and wiring, I am not thinking too much about it at the moment. However, someday I hope to have a 5 2/3' from the Metal Open 16' on the Pedal; the Metal Open 16' available on the

Great, as it was in the old Roosevelt; and a blank knob on the Solo wired as a super coupler both on the Solo and to speak through the Solo to Great.

It has given me a great deal of pleasure to revise the color of this organ and to bring it into more contemporary lines. It now is bright without being harsh, contains sufficient 8' weight without being ponderous, and possesses more tonal flexibility without any loss to the ensemble.

Oberlin Conservatory Sends Junior Class to Austria

The faculty of Oberlin Conservatory of Music, with the full approval of the Board of Trustees of the College, has voted to join hands with the Mozarteum in Salzburg, Austria, in providing Oberlin's music students with a course of study including an integrated year of training abroad. The program is unique in that it involves no extra cost to the student and that it enlarges the scope of a major American professional school without asking for an increase in funds and facilities.

This action of the faculty completed the total revision of Oberlin Conservatory's curricula, a four-year, school-wide evaluative and critical examination of educational aims and purposes, aimed at meeting the pressing questions of enrollment and contemporary problems confronting the nation's universities, colleges and professional training schools.

The Salzburg residence will come in the third year of the student's undergraduate life, beginning with the class of 1958-59. Transportation, tuition and dormitory costs, health insurance, and general fees are all-inclusive in usual students costs, and involving no extra expense.

From Mr. David R. Robertson, director of the Conservatory, TAO has received the following special information. "The opportunities which will

be available in the areas of organ and choral music will, of course, be manifold. Not only Salzburg, but the areas of Vienna and Munich will become the laboratories of the Oberlin student who participates in the program. This will give an opportunity to examine, first hand, the organs in the entire area, and to visit cathedrals and churches in all three cities at regular intervals.

"Organ instruction at the Mozarteum is presently under the direction of Professors Franz Sauer and Oskar Peter. Professor Sauer is also organist at the marvelous cathedral in Salzburg, and students will find it possible to participate in a great deal of choral composition at the cathedral and other institutions which are seldom heard in this country. Professor Sauer also teaches a special course for organists in liturgy and Gregorian Chant, which includes a great deal of specialized organ material. This course will be available to our students as part of their regular elective program.

"The entire program has been carefully designed to give maximum opportunities for all students. Christmas and Easter vacation periods will be available for excursions to Italy, Western Germany, France, and Switzerland. All of these will be organized with an educational attitude in mind, and those students who are anticipating the profession of church music will be given special opportunities to investigate European church music at its source.

"We at Oberlin feel that the combination of work at Oberlin and at the Mozarteum will provide an unusual basis for undergraduate study in music, and we are rather proud that our faculty and our institution have shown leadership of this kind."

A Worthwhile Present

From many letters received in the TAO offices we know there are many of our subscribers who keep a permanent file of the issues of this magazine. This knowledge to us is most gratifying, needless to state. However, one thing often bothers us: what on earth do these interested souls do for space, as the years go by?

We have a word for wives (or husbands, as the case may be) which might well be given careful consideration. When you find you have reached the point where storage space for magazines and suchlike has reached its limit—when you find you are literally busting out at the seams—when you have become sick and tired of dusting that ever-growing stack of magazines, give this a think, won't you?

Since 1950 THE AMERICAN ORGANIST has been available on microfilm. As you probably know, microfilms of magazines take up the barest minimum of space (this is pretty much the same as the difference between the old fashioned phonograph record and modern long playing records) and are really fantastically inexpensive. Libraries all over the world are taking advantage of this wonderful medium of space saving, so why don't you?

All you need do, to make your favorite person completely happy, is to write University Microfilms, 313 North First Street, Ann Arbor, Michigan, and they will report to you just how inexpensive it is to buy TAO on microfilm. There's just one catch in this: this service is available TO SUBSCRIBERS ONLY.

If you're interested in a viewer, University Microfilms has them, too, and will be happy to quote you prices on various models. Around the TAO offices we find the microfilm file copies of TAO an invaluable thing when we have to look up something that happened when. Write us about this if you want to do some preliminary explorations; but don't put it off. It's later than you think, and the holidays are almost upon us. We urge you to give this "different present idea" a real think—and do it now!

The Editor

AGO NATIONAL CONVENTION NEWS

TAO has received news from Mr. Jack Ossewaarde, general chairman of the 24th national AGO convention, in Houston, Texas, June 23-27, 1958, that a very interesting week of activities is already worked out by the program committee. It is rumored that there will be many surprises which are not of musical nature, as well as numerous musical programs of great interest. The AGOites in charge of this large undertaking will see to it that a real Texas welcome is in store.

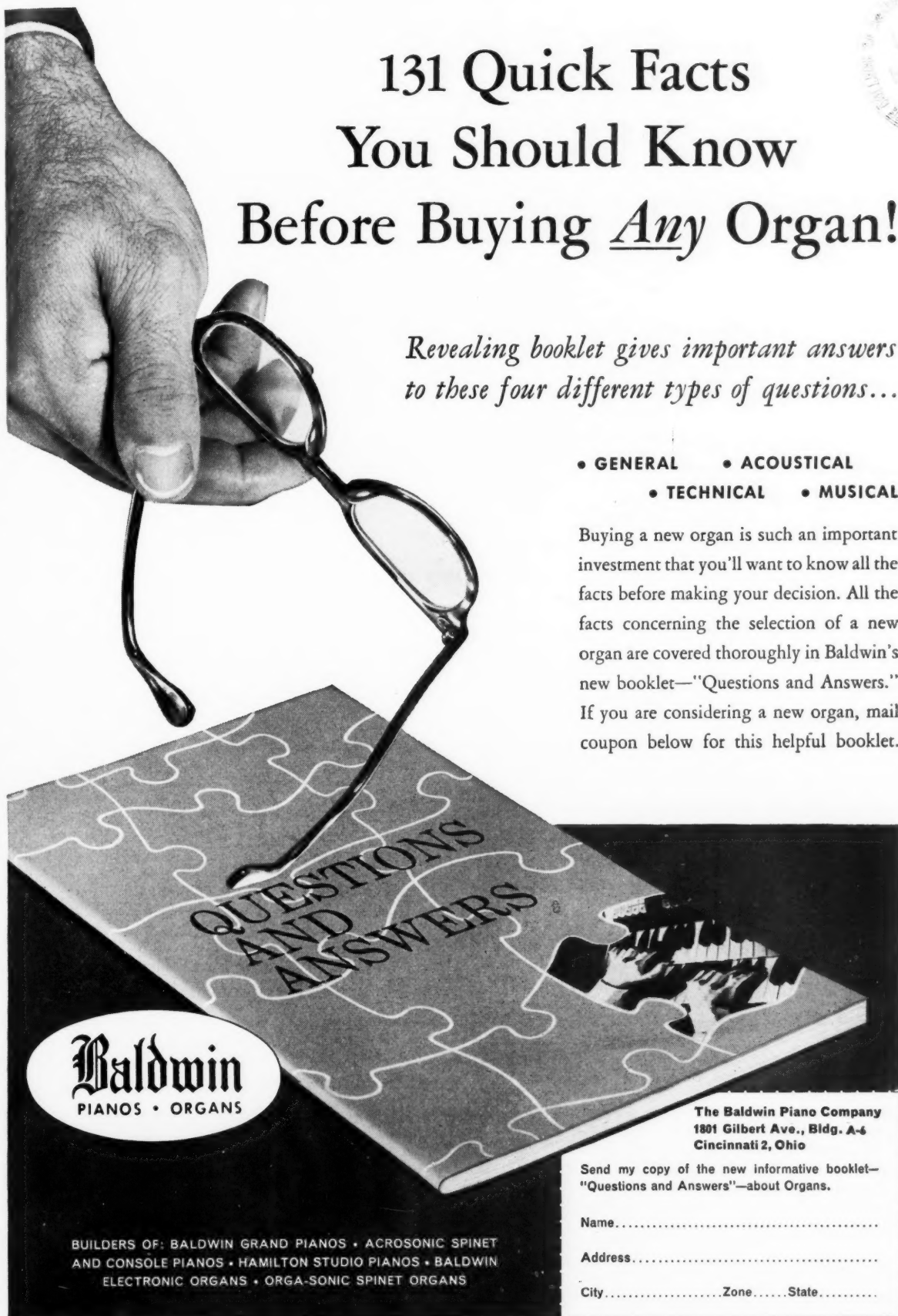
TAO will carry announcements of numerous kinds in forthcoming issues and recommends to its readers that they keep close watch. If TAO knows Texans (and we think we do), this will no doubt be a pretty terrific affair, and one organists and choirmasters will not want to miss.

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The Organ: Its Origins in Myth and Literature

Dr. Inez Scott Ryberg

Dr. Ryberg, Professor of Classics at Vassar College, is a world recognized authority in her field, and TAO is honored to number her among its ever-growing list of contributors.

The organ is a late-comer in the family of musical instruments; for it had to make its way up from lowly beginnings. Of many things it can be said, not only that "the Greeks had a word" for them, but that the Greeks' aesthetic judgment of them was a determining factor in their subsequent history. In the cultural history of the Western world, the approval of the Greeks has often been more important to success than ancestry from the Mayflower or a listing among the Four Hundred.

The organ is only one among many things that got a late start because they did not happen to enjoy the favor of the Greeks. Examples of the far-reaching influence of the fashions set by the Greeks can be found in other fields as well as music. One such example, with which I happen to be familiar, is from the history of architecture. Every one would agree that the arch as a principle of construction has been one of the great contributions to the art of building. But the arch had—like the organ—to make its way up slowly from the humble status assigned to it by the Greeks. The principle of the arch was first discovered at a very early date.

But the Greeks preferred columns, and built their great marble temples encircled by colonnades, with beamed ceilings and pedimental roofs. Accordingly, throughout the ancient world, colonnaded structures were the "accepted" style for the most dignified and important public buildings, most of all for the temples of the gods. The Romans developed the arch; but it was used at first for underground drains, bridges, shops, and baths. It crept into monumental public architecture only gradually.

Theatres and amphitheatres, when they finally attained the respectable status of public buildings and were no longer required by law to be temporary structures torn down after each show, could be built in concrete with arches and vaulting; but their arcades were carefully made with colonnades in the Greek style, to distract the eye from the actual arch construction. Not until the heyday of the Roman Empire, three hundred years after Greece became a Roman province, did the Emperor Hadrian make so bold with the Greek tradition as to roof a temple of the gods with a dome.

To such a degree had "captive Greece," in the words of the Roman poet Horace, "taken her captor captive." Only toward the end of the empire (a century and a half later) did the Roman "functional" architecture of soaring vaults and arches, constructed in concrete faced with brick without benefit of columns, attain the dignity of general use in public and religious buildings. Only then was the arch finally freed from the captivity of the Greeks' aesthetic dictum, and enabled to move toward its glorious culmination in Gothic cathedral architecture.

But this is architecture, a field in which the Greeks were admittedly supreme. How, it might well be asked, could the Greeks, arbiters of fashion though they were, have exerted any influence on musical instruments, most of which were invented long after their

day?

It was the opinion of the Greeks that the highest form of music was the music of the strings; and even yet—it is worth noting—the first violinist is the concertmaster of the symphony orchestra. The most popular wind instrument in ancient times was the pipes-of-Pan, constructed of seven pipes of unequal length and therefore legitimately termed the original ancestor of the organ. Among the musical instruments known to the ancient world, the pipes-of-Pan occupied the lowliest status of all. It accompanied the crude songs of the untutored shepherds, or the tipsy revels of the devotees of Bacchus. The lyre, on the other hand, was the province of the Olympian god Apollo and of his handmaidens the Muses who dwelt on the heights of Mt. Olympus.

Since the Greeks not only provided the words for things and set the fashions but also invented myths about the origins of things, we happen to know how the mighty Apollo became Lord of the Lyre. The story is told in the Homeric Hymn to Hermes, one of the early hymns to the gods, attributed to Homer but actually written by some unknown poet among Homer's successors. It was when Hermes was a new-born baby, lying in his cradle in a cave on Mt. Olympus. Being a god, the baby was more than humanly precocious. Having squirmed out of his swaddling clothes and sneaked out of the cave to see what manner of world he had been born into, he first encountered a turtle, which he promptly killed and ousted from its shell. By tying strings across the hollow of the shell he invented the lyre, which retained throughout ancient times, among its other names, the designation of Turtle-Shell. His next escapade embroiled him with Apollo, whose herd of cattle he stole and drove back to his cave, concealing their tracks by tying bundles of rushes to their feet in the manner of snowshoes. But even Hermes, patron god of traders—and, naturally, also of thieves and liars—could not elude Apollo the god of prophecy who knew all things future as well as present and past. He could, however, drive a shrewd bargain, and in lieu of the stolen cattle he offered Apollo his new invention of the Turtle-Shell. Under the patronage of Apollo and the Muses the lyre became the queen of musical instruments, and the human critics of the ancient world set their standards accordingly.

The inferior status of the pipes-of-Pan too was established by a myth. The pipes were invented by a rustic deity Pan, half-goat and half-god, who gave them as a present to the great Olympian Athena, goddess of the arts and crafts. Athena was delighted with their sweet music, until one day she saw in a quiet pool the mirrored reflection of her lips pursed up and her cheeks puffed out as she played. In horror she threw the instrument on the ground, where it was later found by the satyr Marsyas. The exquisite melodies he learned to play fired the ambitions of Marsyas to the point, finally of challenging Apollo to a contest between the music of the strings and that of the pipes. Neither then nor thereafter was there any question as to which was superior. At the

(Concluded on page 340)

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end of the contest Marsyas was "skinned alive" for daring to offer the challenge (though his misfortune in losing the contest is compensated, perhaps, by the fame of establishing an idiom that is still current some twenty-five centuries later).

The aesthetic judgment recorded in the myth of Marsyas and Apollo was accepted by literary critics as well as musicians, and it would be a long task to trace through ancient literature its far-reaching effect. The lyre was the instrument played by the Homeric bards in the courts of kings, accompanying songs as Homer sang of gods and heroes. Thus the epic, as well as lyric, was associated with the music of the strings, and these two types of poetry were ranked at the top of the hierarchy of the literary genres.

Horace, indeed, regarded epic and lyric as the only true poetry. Somewhere near the bottom of this established hierarchy, just above comedy and satire, stood the pastoral, the country songs of the shepherds accompanied by the pipes-of-Pan. Vergil began his literary career in the lowly realm of the pastoral, writing of shepherd's song contests and love laments. When his developing poetic powers led him toward greater themes, he explicitly claims to be rising to a "higher plane," above the music of the pipes. The Lord Apollo it was who "touched his trembling ears" and reminded the pastoral poet that his new themes were too lofty for such humble accompaniment.

The unequal contest between strings and the pipe finds a final echo in Milton's *Lycidas*, when the singer "twitched his mantle blue" and moved on from the country of the shepherd's pipe toward the loftier horizons of the realms of Epic. With such a tradition of humble ancestry and lowly status behind it, is it to be wondered at that the music of the pipes has taken a long time to free itself from the captivity of the Greeks' aesthetic dictum, and to attain its glorious culmination in the organ of the modern world?

Studies in the History of Organ Literature

Not long ago this magazine received programs delineating two series of performances designed and directed by Helen Hewitt, director of the organ department in North Texas State College, Denton. We quote from the printed introductory remarks in these two program leaflets before listing the content of the series.

"During the early part of the summer of 1956 several of my organ students and I decided to embark upon a series of historical organ recitals. It seemed appropriate to begin with a survey of the earliest recorded literature for the organ. The next recitals might then trace the history of the various forms and styles which found their culmination in the organ works of Johann Sebastian Bach. We determined to present two or three recitals each semester, as student and college schedules permit, continuing as long as seems practicable.

"The project as conceived and carried out has been a group activity. There were many informal gatherings at which quantities of material were sight-read before final selections were made, valuable research materials were read aloud, matters of form and style were discussed pro and con, ideas on phrasing, in-

(Continued on page 362)

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terpretation, and registration were exchanged and finally agreed upon. Keenly interested in the Organ Movement, the new instruments resulting from it, and the many recordings on these as well as on European organs, we strove to obtain effects such as we imagined the music might have achieved in its own day. Our 3-manual Möller organ (1949) proved satisfactorily versatile and responsive to the ingenuity and imagination of the students. We have been grateful for the full cooperation we have received from all those invited to assist us from outside the Organ Department. In fact, it is my belief that all who have been involved in these recitals have found the effort as delightful as it has been instructive.

"The second series of recitals brought to completion our study of the organ literature which Johann Sebastian Bach may have been acquainted with and which either directly or indirectly had its influence upon his own compositions. With the background now laid, it is our intention to continue our historical survey during 1957-1958 with programs devoted exclusively to Bach's own organ works." Helen Hewitt

SERIES I

Performers: **Organists:** Martha Dale, George Bozeman, Jean Peters, Alan Bostwick, Barney Tiller, Hugh Thompson, Paul Renick, Sara Hatfield, George Jerome Delaney, Janet Maples. **Commentators:** Lloyd Hibberd, Thomas Webb Hunt, Robert Douglass. **Singers:** Robert Granderson, Robert Bretz, Reginald Ennis. **The Madrigal Singers,** Robert Ottman, director

ORGAN MUSIC BEFORE 1525

- Estampie Robertsbridge Codex (ca. 1325)
 "Bianche flour" Codex Faenza 117 (before 1420)
 Kyrie "Cunctipotens Genitor Deus" Codex Faenza 117
 Invocations 7 and 9 (organ)
 Invocation 8 (Group of singers from St. Barnabas Church)
 Four Preludes
 Praeambulum in G Tablature of Adam Ileborgh (1448)
 Praeambulum super D, A, F, G Tablature of Adam Ileborgh
 Praeambulum super G Buxheim Organ Book (ca. 1470)
 Praeambulum in re Tablature of Leonhard Kleber (1524)
 "Mit ganzem Willen"
 Melody Lochamer Liederbuch (ca. 1450)
 Arrangement for Organ Conrad Paumann (1440-1473)
 "Marie zart" Fundamentum Organisandi (1452)
 "In dulci jubilo" Arnolt Schlick (d. after 1517)
 "Salve Regina" Tabulaturen etlicher Lobgesang, 1512
 Fridolin Sicher's Tabulaturbuch (ca. 1503-ca. 1531)
 "Salve Regina" Paul Hofhaimer (1450-1537)
 Kyrie "Cunctipotens Genitor Deus" Fridolin Sicher's Tabulaturbuch
 Tabulature pour le jeu d'Orgues, Espintes, et Manicordions
 Invocations 1, 3, 5, 7, and 9 (organ)
 Invocations 2, 4, 6, and 8 (singers)
 Recercare Marco Antonio (Cavazzoni) da Bologna
 Recercari, Motetti, Canzoni: Libro Primo (Venice, 1523)

VARIATION FORMS IN EARLY ORGAN MUSIC

- Diferencias sobre el Canto llano Antonio de Cabezon (1510-1566)
 Obras de Musica para Tecla, Arpa y Vihuela (Madrid, 1578)
 Praeludium voor "Laet ond met Herten reijne" John Bull (1563?-1628)
 Variations on "Mein junges Leben hat ein End" Jan Pieters Sweelinck (1562-1621)
 Psalmus: "Da Jesus an dem Kreuze stundt" Samuel Scheidt (1587-1654)
 Tabulatura Nova (Hamburg, 1624)
 1. Versus. Choralis in Cantu
 6. Versus in Cantu per Somtonia
 Ricercare con obbligo del basso come appare Girolamo Frescobaldi (1583-1644)
 Fiori Musicali (Rome, 1635)
 Messe du deuxieme Ton André Raison (16--?-16--?)
 Livre d'Orgue (Paris, 1688)
 Passacaglia (d Moll) Dietrich Buxtehude (1637-1707)
 Noel en Musette, en Dialogue, et en Duo Louis Claude d'Aquin (1694-1772)
 Nouveau Livre de noëls, pour l'orgue et le clavecin la plupart peuvent s'exécuter sur les violons, flutes, hautbois, (Paris, no date)
 Partita sopra "Jesu, meine Freude" (composed 1713)

Johann Gottfried Walther (1684-1748)

FOUR PRE-FUGAL FORMS:

- CANZONA, RICERAR, FANTASIA, CAPRICCIO
 Chanson, "Faulte d'argent" Josquin des Prés (ca. 1450-1521)
 The Madrigal Singers
 Canzone, "Falte d'argens" Girolamo Cavazzoni (b. ca. 1520)
 Intavolatura cioè Ricercari, Canzoni, Himni, Magnificati (Venice, 1542-1543)
 Canzona Andrea Gabrieli (ca. 1520-1586)
 Il Terzo Libro di Ricercari (Venice, 1596)
 Fiori Musicali (Rome, 1635) Girolamo Frescobaldi
 Ricercari (Per la Messa: Cunctipotens Genitor Deus)
 Ricercare cromatico post il Credo (Per la Messa: Cunctipotens Genitor Deus)
 Canzona dopo l'Epistola (Par la Messa: Cum jubilo)
 Ricercare con obbligo di cantare la quinta parte senz toccarla (Per la Messa: Cum jubilo)
 Chromatische Fantasia Jan Pieters Sweelinck
 Capriccio (Canzona) Johann Jacob Froberger (16--?-1667)
 Canzona Dietrich Buxtehude
 Prelude, Fugue and Chaconne Dietrich Buxtehude
 The above series was presented on November 5, 12, and 19, 1956

SERIES II

Organists: Paul Renick, Hugh Thompson, Thomas Webb Hunt, Marvin Kenning, Jean Peters, Martha Dale, Alan Bostwick, Barney Tiller, George Bozeman, Sara Hatfield, Justine Boozman. **Commentators:** Lloyd Hibberd, David Conley, Robert Lawes.

FREE FORMS IN ORGAN MUSIC

BEFORE BACH:

TOCCATA, PRELUDE, INTONAZIONE, FANTASIA

- Intonazione settimo tono Andrea Gabrieli
 Toccata in A minor Jan Pieters Sweelinck
 Fantasia in Echo Style Jan Pieters Sweelinck
 Fiori Musicali Girolamo Frescobaldi
 Toccata avanti le Messa della Dominica (Per la Messa Orbis Factor)
 Toccata per l'elevazione (Per la Messa Cunctipotens Genitor Deus)
 Praelambulum legatura (di durezza e ligature)
 Toccata XI and C minor Georg Muffat (ca. 1645-1704)
 Apparatus musico-organisticus (1690)
 Toccata in F Major Johann Pachelbel (1653-1706)
 Toccata in E minor Johann Pachelbel
 Prelude Henry Purcell (1658-1695)
 Plein Jeu Louis Marchand (1669-1732)
 Praeludium Georg Böhm (1661-1733)
 Toccata in C Major Carlos Seixas (1704-1742)
 Toccata in D minor Carlos Seixas
 Toccata in F Major Dietrich Buxtehude

CHORALE TREATMENT IN THE BAROQUE

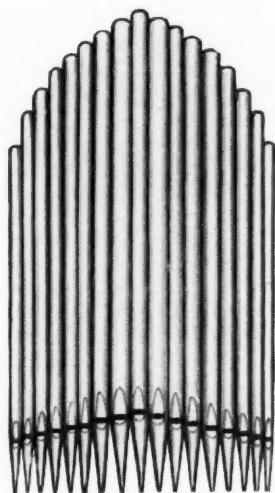
- "Vater unser im Himmelreich"
 2e Variatie a 4 Voc.: coral in cantu Jan Pieters Sweelinck
 1. Versus: Choralis in Cantu Samuel Scheidt
 2. Versus: Choralis in Tenore Samuel Scheidt
 Tabulatura Nova, 1624
 Choral-Motet Johann Pachelbel
 Ornamented Melody Georg Böhm
 Phantasie: "Wie schön leuchtet der Morgenstern" Dietrich Buxtehude
 "Allein Gott in der Höh' sei Ehr" Georg Böhm
 "Erbarm' dich mein, o Herre Gott" J. S. Bach (?)
 "Christ lag in Todesbanden" Georg Philipp Telemann (1681-1767)
 Suite: "Auf meinen lieben Gott" Dietrich Buxtehude
 "Ach Gott, erhö' mein Seufzen und Wehklagen" Johann Ludwig Krebs (1713-1780)
 "Was Gott tut, das ist wohlgetan" Johann Peter Kellner (1705-1772)
 Canon: "Freu dich sehr, o meine Seele" Johann Christoph Oley (d. 1789)
 "Durch Adams fall" Gottfried August Homilius (1714-1785)
 "Vom Himmel hoch, da komm' ich her" Johann Pachelbel
 "Herzlich tut mich verlangen" Johann Kuhnau (1660-1722)
 Fugue on "O heiliger Geist" Johann Kasper Ferdinand Fischer (1650-1746)
 Partita: "Meinen Jesum lass' ich nicht" Johann Gottfried Walther

MISCELLANEOUS WORKS

- Messe: "Cunctipotens Genitor Deus" Nicholas de Grigny (1761-1703)
 Premier Kyrie en Taille, à 5
 Dialogue sur les Grands Jeux
 Récit de Tierce en Taille
 Fugue à 5

(Concluded on page 364)

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Grand Jeu Pierre du Mage (1675-1751)
Magnificat Fugues Johann Pachelbel
Primi toni, No. 9; Sexti toni, No. 3; Octavi toni, No. 13.
Violin Concerto in F Major Tommaso Albinoni (1674-1745)
Trans. for organ by Johann Gottfried Walther
Trumpet Voluntary Henry Purcell
Battaglia Johann Kasper Kerll
Pastorale Domenico Zipoli (1675-ca. 1726)
Les Cloches Nicholas Antoine le Begue
Capriccio Cucu Johann Kasper Kerll
"Bell Symphony" (Rejoice in the Lord always) Henry Purcell
Voutary on the Old 100th Psalm-Tune (Doxology) Henry Purcell

This second series was presented
on April 1, 8, and 23, 1957. All performances were given
in the Main Auditorium of the college. TAO congratulates
Helen Hewitt, her students, and all others who in
any way took part in a significant, worthwhile project.

A Tribute

The following excerpt, written by the noted American composer Herbert
Ewell, was taken from the September 23, 1957 issue of the *Cleveland Plain
Dealer*, and tells more graphically than could we something of the recogni-
tion to one of the grandest men in church music. The Editor

Sonorities, rich, joyful, and
mighty, rolled forth from the great organ in Trinity Cathed-
ral yesterday afternoon as **Dr. Edwin Arthur Kraft** and
the choir performed a musical service marking not only
the 50th anniversary of the cathedral but Dr. Kraft's 50th
year as its organist and choirmaster.

The cathedral was completely
filled with a congregation which included many of Cleve-
land's leading musicians, as well as some 250 of Dr. Kraft's
former choir boys, now men in their middle life, come from
far places to pay affectionate tribute to their one-time
"boss."

Attendance at the afternoon
service was said to have been twice as large as that of the
morning service. Someone supplied a reason for this by
observing that, while the morning service celebrated "brick
and stone," the evening service was a tribute to a lovable
man.

At a reception in the parish hall
following the service, close to 1,000 persons filed in to
greet the famous organist and his wife, Marie Simmelinck
Kraft. Many registered their names in a book to be pre-
sented to Kraft as a memorial of the occasion. A huge
birthday cake, embellished with choir boys in effigy, was in
evidence.

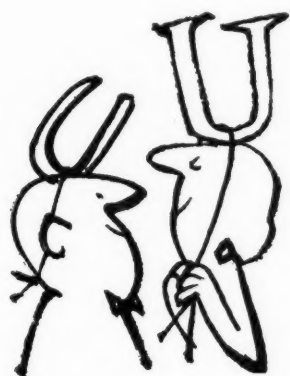
Also on exhibition were me-
mentos of Kraft's long and distinguished career. These in-
cluded early records he had kept of choir attendance,
meticulously noting (in days when such small amounts
were still reckoned as money) the 5 or 10 cents each mem-
ber had been paid.

Showing no signs of fatigue from
the long day of anniversary services, Kraft beamed with
delight and youthful high spirits as he greeted the guests
one by one. His performance, at the organ, as he opened
the service with Drummond Wolf's "Festival Fanfare," had
all the vigor and impressive virtuosity that has always
characterized Kraft's artistry.

The music, including Horatio
Parker's Magnificat in E flat and H. Alexander Matthews'
choral setting of Kipling's "Recessional," closely paralleled
the first musical service given by Kraft in the cathedral
in 1907.

In his sermon Dean Percy F. Rex
spoke of the great inspiration Kraft had been to many

persons, especially to young organists throughout the country. He thanked God for Kraft's ministry and characterized it as the word of God spoken through the organ and music. Kraft, he said, "always insisted that a service be done with decency and order, but also with reverence and respect. He will have nothing but the best."



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Musicianship in Improvisation — 7.

Rowland W. Dunham



This is the concluding article in the series by staff writer Dunham. TAO wishes to express its special gratitude to the author for his untiring efforts for the cause of music, in his many years of teaching and executive duties at the University of Colorado, within the pages of this magazine, and in numerous other magazine and periodicals. Like other "elder statesmen" he may technically have completed his professional career, but we believe he, like so many of his colleagues, enjoys the fruits of a richly rewarding "active retirement."

The Editor

SOME CONCLUSIONS

With the conclusion of the series of discussion regarding the art of improvisation a few remarks may be in order. An attempt to give complete instructions in a subject so replete with details must be superficial. There have been no musical examples but the references have been exceedingly applicable from the experience of eminent authorities. Excerpts in text books are so commonly ignored by all but the most earnest students, that a teacher may make sure of equivalent value better by requiring personal research. This should be checked to make sure it has been fulfilled.

At the Paris Conservatoire, the course in improvisation is considered essential. Joseph Bonnet told me he worked six years on the subject. The results are too well known, among French organists, to elaborate. A word might be added that **this preparation is designed for church work.** Those exhibitions displayed by visiting organists are stunts demanded by American managers for publicity. Their significance will be but a personal opinion and dependent upon discriminating listening as well as adequate knowledge. Most of the French organists perform these feats with cordial secret protest. It would be reasonable to expect that a study such as outlined here will need at least many months to produce results. Whatever gains in musicianship to be derived are well worth the effort. A definite benefit can be assured, given some talent and determination.

Regarding continued attention to the keyboard phase of the organist's activity, some suggestion may be offered. By "keyboard" is of course meant those duties beyond the playing of printed music. Nearly every report from students studying in Europe is favorable regarding the comparative playing ability of their colleagues in America. From England the opinions seem unanimous as to the general technical powers of our own professional but patent inferiority in service playing compared with our British cousins. This argues a need for us to **become better musicians** and no mere players of notes.

If the progress in projects has been beneficial a good plan would be to start all over again from the single melodic line procedure. The complete review will probably be encouraging in increased musicality and facility. A recollection of certain forgotten details will improve the versatility of performance. This review might be done at the organ, after having previously used a piano. As a guide, Piston's **Counterpoint** might be the main text consulted. In this excellent book the discussion will now be clearer to the organist with a background of similar nature. Mr. Piston starts with "The Melodic Curve." His approach is instrumental with a consideration of "Melodic Rhythm." After two chapters on harmonic structure the "Two Part Counterpoint" is analogous to the "moving bass" problem already encountered. "Motive Structure" and "Three Part Counterpoint" are also quite in accord with the logical series of projects, now familiar.

As a separate exploration, on either piano or organ, a concentration on modulation is recommended. The outcome ought to be a sure-handed ability to **move from a given key to any other key** with artistic effect. One good plan is to start from a given base, say E Major. Discover various manners of modulation to the major and minor second above and below—the major and minor third on both sides—the augmented fourth, most difficult of all. Repeat this process in minor keys. It might be mentioned that this modulation ability was part of the keyboard test for graduation in many music schools some years ago.

To facilitate keyboard geographical fluency, regular practice in transposition presents a challenge. No organist should admit to a complete inability to transpose to a key not more than a third on either side. It seems perfectly ridiculous to read that organists should write out even hymn tunes in whatever key that would be needed in a church service. Such a waste of time and concession to lack of intelligence is hard to understand; and the authors of this corrective pabulum are men of distinction who should know better than to make such an amateurish proposal. There are adequate books for guidance in transposition. AGO examination papers of the past will give an idea of minimum standards.

Finally, there is the question of recent trends in musical composition—principally the matter of the dissonance. Traditionally a discord was regarded as something of relatively disagreeable nature which ought to be prepared and resolved to palliate its presence in the beauty of sound largely concordant. Without going into the various theories of contemporary music, it might be suggested that much information will be found in the earlier recommended **Craft of Musical Composition** by Hindemith. Many authorities regard this as the best book on the subject. A practical way to begin exploitation would be to make some personal experiments. At first use the impressionistic idioms of Debussy wherein the seventh chords are regarded as concords requiring neither preparation nor resolution. By adding a seventh to each chord in an already harmonized piece of simple music, some notion of this effect will be realized. Attempt this in your own harmonizations. Further ventures will occur to the organist who wishes to become "up to date." As all theory authorities will confirm, it is essential to master the traditional foundations of musical structure before attempting to venture into the intricacies of contemporary thought.

All-complete mastery of any subject is the result of a logical reasoning process applied in a practical manner. For the organist such worthwhile mastery includes the many facets of what we call musicianship. Improvisation is indisputably an integral need. Rachmaninoff used to say that the greatest virtue in music is sincerity. Add to this those dual gems of the idealist—taste and imagination. For those with some fears as to their own ability to attain distinction the words of Corder are cogent: "Let not the beginner be discouraged over the clumsiness and sluggishness of his invention. This is a drawback very common in the early stages, but one which time, and time alone, will remove . . . Study, study, study! By the time you have acquired the manner the matter will be less shy of approach, and then the only fear is that you will be lacking in self-criticism, in which case alas for originality."

Interpretation and the Guild Exams

Reuel Lahmer

There are three basic paths leading to truth. The path of consciousness, as followed by the great mystics, the path of nature, the starting point of which is the external world, best exemplified by the scientific approach, and the path of culture, as transmitted to us in the masterpieces of universal literature, art and music.

The mystics discovered that the human consciousness, besides being the most immediate and the inmost reality for us, is at the same time our closest source of energy, harmony and knowledge. This path to truth has produced the great teaching of humanity, the great intuitions and the great masterpieces throughout the ages.

Unfortunately the original intuitions of the great masters often lose their vitality as they pass down to us. They are often modified, distorted and turned into dogmas, and all too frequently their values become petrified in institutions and organized hierarchies. The pure intuitions are choked by the sands of time, and eventually have to be dug out by seekers of truth able to penetrate into their essence.

This path of consciousness may lead to exaggeration. Also, the mystic often creates for himself an artificial universe, farther and farther removed from reality, till he ends by living in an ivory tower, having lost all contact with reality and life.

The second path, that of nature, is the opposite of the first. The path of consciousness starts from within and penetrates thence into the totality of things. The starting point of the path of nature is the external world. It is the path of the scientist, and has been followed in all ages through experience and experiment. The scientist working with exact quantitative measurements, measures everything in space and time, and makes all possible correlations.

While science has transformed the life of mankind and has created great values for man in all ages, it has failed to give entire satisfaction in the solution of the final problems of existence, life and the universe. Truth through nature and the material universe is unable to answer the great questions concerning the beginning and end of all things. The greatest scientists recognize there is something else—continuing from the end of the chain.

The third path to truth is the wisdom, knowledge and experience acquired by the great thinkers of all ages and transmitted to us in the form of great teachings, the sacred books or scriptures, and the great masterpieces of universal literature, art and music which together form what today we call universal culture.

These three paths to truth are also the paths which we as interpretive musicians must follow when seeking a correct or truthful interpretation of music. Our aim as interpreter must be three fold: 1) we must master the external essentials of note and pitch values and the technique of our instrument by experiment and experience; 2) we must seek to understand the inner meaning of these essentials; and 3) we must consider the facts and circumstances of the age and environment in which the music was composed, and the people for whom it was written and performed.

We are all familiar with the one sided musician who feels music so deeply that all rhythmic and pitch measurements are distorted beyond recognition;

and the musician with impeccable technique who plays with metronomic perfection but leaves one cold. There is also the musician who talks so beautifully about every historical detail and tradition of the music but when he sits down to play the music remains dead.

The Constitution of the AGO states that its main purpose is "... to advance the cause of worthy church music ... to raise the standard of efficiency of organists through examinations." The examinations outline the skills and knowledge that a well rounded church musician should know. We should all work continuously to develop these skills and gain knowledge which will help us in our work. The ability to sight read, transpose, modulate, or improvise, freely and with facility is of great value to a church musician and a knowledge of melody, rhythm, harmony, counterpoint and instrumentation will give one a more thorough understanding of music. An acquaintance with the history of various periods and composers will give us a deeper insight into the music, and a knowledge of acoustics and the technical aspects of sound is of extreme value to all organists and choir-masters. All of these subjects are touched upon in the examinations.

You know your individual needs and requirements. Take one of these subjects, which will be of most value to you, and work until you gain some efficiency at it, then tackle another.

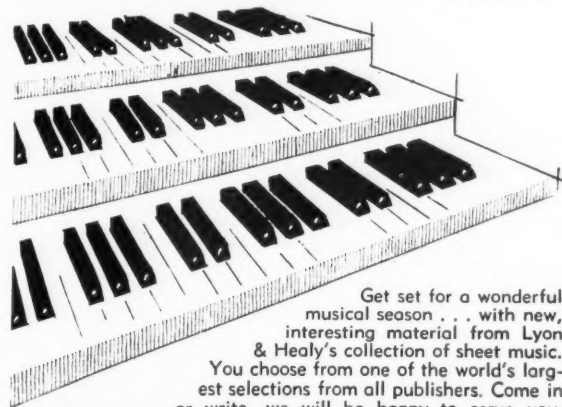
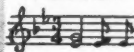
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(Continued on page 368)

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The Business of Reporting

By the time this issue reaches you, the 1957-58 season, in New York at any rate, is already well under way. The editor and his staff of reporters have dusted off all the adjectives they can find toward reporting the concerts and recitals which come to their attention.

For myself, I shall hope for a few particular things to happen. First, that recital organists will this season offer some new works (or at least material that has not been badly worn thin) and that their playing will continue to maintain the same high standards of U. S. recitalists in past seasons. Second, that there will be concerts presenting singers and instrumentals offering both the great works of standard literature as well as new music. And third, that our reports will be accepted open mindedly as our honest opinions.

On point one above, I have this to say. I have reached the point at which I find it difficult to conjure new words and new ways to say something meaningful about the same pieces which most organ recitalists seem to think must be included whenever they play in New York. Really, the contest is wearing rather thin, don't you think? I wonder when one of these recitalists will be brave enough to choose a program of works not often heard, and offer this fresh material to the jaded ears of listeners? While I admit such a project might not meet with universal approval, perhaps this may be somewhat beside the point.

At last summer's International Congress of Organists in London (I refer you to our September issue) a considerable number of works for organ were heard which so far as I know have infrequently if ever been played in New York, perhaps anywhere else in the U. S. I might add that many of the pieces to which I am referring were received by Congressites, especially the U. S. contingent, with a noticeable amount of pleasure. Whether or no this music was liked immediately was not of first import—it was most important, it seems to me, that people were hearing music new to them, and in the process recognizing the fact that there is more music available for recital use than that to which we are repeatedly exposed.

On point two, I will state only that, as before mentioned in our pages, we shall for the most part by-pass performances of cantatas and oratorios presented in churches. This is not because we dislike or disapprove of all this, but simply because we do not have the time to include both this type of musical presentation and that of the professional groups in the concert halls. Some may feel an injustice here and if you know any way around it, do let us know.

As in the past, so far as time permits, performances by those professional groups who appear in churches will be covered. We are making an arbitrary line between these groups and regular church choirs, for what we feel are fairly obvious reasons.

Point three perhaps needs no editorial remarks but I shall make some anyway. With thus far but two exceptions, our frank, unbiased, honest coverage of events of the International Congress of Organists in September has met with unstinted praise. We can say the same for the reports you read each month in the "Recitals and Concerts" column. We admit there may have been times when we might conceivably be interpreted as having been less than kind.

May I state that there are also performances which are considerably less than kind, or musical, or intelligent. If TAO reporters hear such events, it is their privilege to report their honest thoughts in the matter, even though this means almost literally tearing apart a performer or performance. We contend there is little good in what we term the "pussy-footed" or "white-washed glossing over" type of reporting.

As the succeeding months, and years, go by, we ask you to consider the business of reporting many events every season. Imagine how and what you might write under similar circumstances and conditions. We shall continue to try and do our best—and I speak for all those on the TAO reporting staff—to bring you accurate coverage of what we hear, and we hope you will accept this in that light.

(Continued from page 367)

examination is of secondary importance. "But," you say, "I don't have the time." Then take paper and pencil and list the time, money and vital energies which you spend in the pursuit of satisfactions which do not further the development of yourself and which are useless or even harmful to your health, happiness and progress. In other words, list the many ways in which you exploit yourself. Then decide to substitute projects which will further your development for those which are useless. If we desire improvement we will find the time.

The AGO exams are not easy. If they were they would be of no value. They must be held up as a goal toward which to work. Examine yourself and your progress in the light of the three paths outlined above. Seek understanding and knowledge so that your performances transmit to the listeners a truthful understanding of note and pitch values, conscious of historical factors, and convey the essence of the composers' thoughts and feelings.

(The opening comments on the three paths to truth have been culled from a foreword to a booklet on Genesis by Dr. Edmund Bordeaux Szekely. R. L.)



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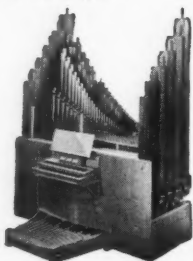
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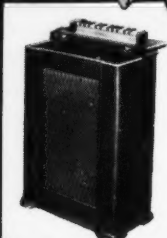
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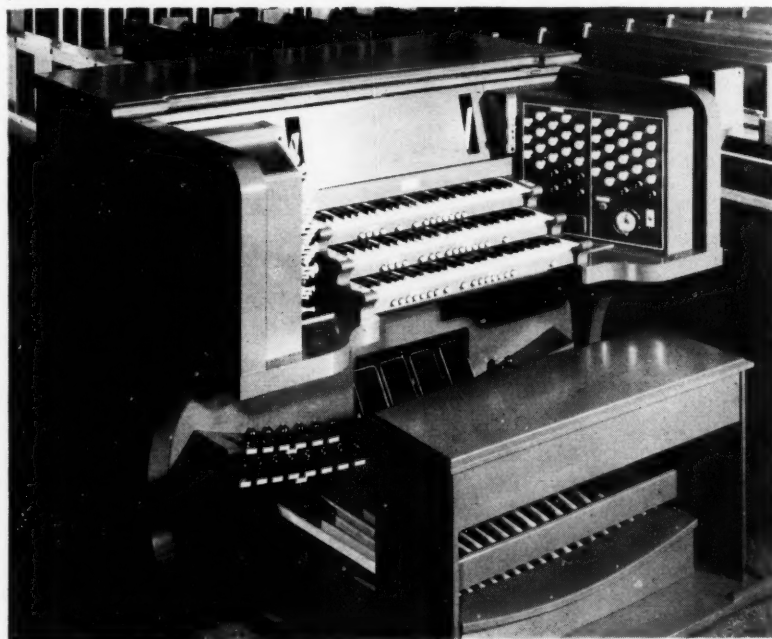
PEDAL

Resultant, 32 ft.
Diapason, 16 ft., 44 pipes
(Violone, 16 ft., Gt.)
Bourdon, 16 ft., 44 pipes
(Gemshorn, 16 ft., Sw.)
(Dolce, 16 ft., Ch.)
(Grossquinto, 10 2/3 ft., Violone)
(Octave, 8 ft.)
(Bourdon, 8 ft.)
(Waldflute, 8 ft., Ch.)
(Gemshorn, 8 ft., Sw.)
(Waldquint, 5 1/3 ft., Ch.)
Choral Bass, 4 ft., 44 pipes
(Flute, 4 ft., Gt. Doppel Gedeckt)
(Choral Bass, 2 ft.)
Sesquialtera, 2 rks., 64 pipes
(Tuba Profunda, 16 ft., Ch. Harm. Tuba)
(Fagotto, 16 ft., Sw.)
(Trompette, 8 ft., Sw.)
(Chimes, prepared for)

Geigen Principal, 8 ft., 68 pipes
Rohrflute, 85 pipes
Viole d'Gamba, 68 pipes
Viole Celeste, 61 pipes
(Gemshorn, 8 ft.)
(Aeoline, 8 ft., prepared for)
Principal, 4 ft., 68 pipes
Harmonic Flute, 4 ft., 68 pipes
(Nazard, 2 3/3 ft., Rohrflute)
(Flageolet, 2 ft., Rohrflute)
Cornet Mixture, 3 rks., 183 pipes
(Contra Fagotto, 16 ft.)
Trompette, 8 ft., 68 pipes
Fagotto, 8 ft., 92 pipes-16 ft.
Vox Humana, 8 ft., T.C., 49 pipes
(separate enclosure)
(Claron 4 ft., Trompette)
Tremulant
Vox Vibrato
Vox Humana soft

CHOIR

Dolcan, 16 ft., 80 pipes
Waldflute, 8 ft., 68 pipes
Viola Pomposa, 8 ft., 68 pipes
(Dolcan, 8 ft.)
(Octave Geigen, 4 ft., prepared for)
Zauberflute, 4 ft., 68 pipes
Rohrnazard, 2 2/3 ft., 73 pipes
Harmonic Piccolo, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
(Larigot, 1 1/3 ft., Rohrnazard)
Harmonic Tuba, 8 ft., 80 pipes-16 ft.
Clarinet, 8 ft., 61 pipes
English Horn, 8 ft., 68 pipes
(Celesta, prepared for)



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GREAT

Violone, 16 ft., 80 pipes
Principal, 8 ft., 68 pipes
(Violone, 8 ft.)
Doppel Gedeckt, 8 ft., 68 pipes
Octave, 4 ft., 68 pipes
Rohrflute, 4 ft., 68 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 rks., 183 pipes
(Harmonic Tuba, 8 ft., Ch.)
(Chimes, prepared for)
(Celesta, prepared for)
Tremulant

SWELL

Gemshorn, 16 ft., 80 pipes

Tremulant

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Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4. C.
Ch.: S-16-8-4. C-16-8-4.

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P-6. G-6. S-6. C-6. Tutti-8.
CANCELS 5: P. G. S. C. Full Organ.

CRESCENDOS 4: G. S. C. Register.

REVERSIBLES 8: GP. SP. CP. SG. GG. SC.

CS. SFZ.

TAO presents the following information sent in by Mr. Charles W. Allen, Wicks factory agent for the Northwest, who designed the above instrument and who super-

intended its installation.

"I've been steadily employed in organ service and installation work for the past 27 years and this installation at First Methodist Church has been one of my most thrilling experiences. Seldom are we able to obtain the very finest organ chamber space, but this was different. We had complete co-operation and interest of the architectural firm of Stewart and Richardson (Portland) in providing the best facilities and space for the organ.

"The three organ chambers are situated across the entire width of the church and behind the altar. Copious shuttered tone openings extend the entire 40-foot width of the three chambers and each tone opening is 18 feet in height extending from a few inches below the ceiling line to within 8 feet of the floor. The results are a 'freedom of tone' with shutters open and a magnificent dynamic change with them closed.

"Chambers are uniform in shape with a sloping ceiling line directed upward toward the front wall. Chamber height at back wall is 22 feet, sloping to a height of 27 feet at front. All walls and ceiling are insulated. Blanket type insulation is installed in walls and studding, staggered for best soundproofing. Thermostatically controlled heat is installed in each chamber with shutters closing when the wind is off. Chambers are all plastered and with Keene's cement finish, then two coats of sealer. Floors are concrete and painted two coats.

"Access between the chambers can be made at two levels, one at general floor level, and a complete passage-way and walk boards exist between chambers at the height of the main chests.

"Back of the organ grillework (which is of wood construction and covered with radio type plastic grille cloth) is an ambulatory extending from one side of the sanctuary to the other. This means that the organ tone openings and the grille are removed from each other by the ambulatory which is about 4 feet 6 inches wide. This makes it nice in showing the organ to interested persons.

"The combination setter machine (remote controlled) is situated in the Choir chamber and performs the duty of setting the capture type combinations at the will of the organist. All action work in the organ is direct electric, with one exception—the pneumatic operation of the expression shutters.

"The console is a standard three manual with all speaking stops and couplers in drawknobs to facilitate the organist's seeing over the top of the console with ease. This design also favors a more desirable sight line for the music rack. The console mechanisms are all soundproofed. A platform is under the console, which allows for its moving around for recital use.

"Beside the ranks which are prepared for future installation, each stop controls an electric switch and therefore makes it possible to install additional ranks where borrowed stops now appear, with little expense in wiring." The cover photo and that of the console were taken by Percy Gottier of Portland.

An Organ at Home

As recounted by its owner,

Henry C. Johnson

THE ORGAN

PEDAL

Bourdon, 16 ft.

Principal, 8 ft.
Gemshorn, 8 ft.
Gedeckt, 8 ft.
Flute, 4 ft.
Viole, 4 ft.
Quinte, 2 2/3 ft.
Oboe, 8 ft. (pf)
Oboe, 4 ft. (pf)
1 blank knob

GREAT

Gedeckt, 8 ft.
Viole, 8 ft.
Gemshorn, 8 ft.
Rohrflute, 4 ft.
Gemshorn, 4 ft.
Nazard, 2 2/3 ft.
Octavin, 2 ft.
Mixture, 3 ranks
Oboe, 8 ft. (pf)
Oboe, 4 ft. (pf)
2 blank knobs

SWELL

Gemshorn, 16 ft. (TC)
Gedeckt, 8 ft.
Viole, 8 ft.
Viole Celeste, 8 ft. (TC)
Rohrflute, 4 ft.
Viole, 4 ft.
Nazard, 2 2/3 ft.
Flute, 2 ft.
Larigot, 1 1/3 ft.
Oboe, 8 ft. (pf)
Oboe, 4 ft. (pf)
Tremulant
2 blank knobs

PIPE ANALYSIS

16' Bourdon—12 pipes Möller
8' Principal—85 pipes, Johnson to 58,
Aeolian-Skinner to 85
8' Gedeckt—85 pipes, Methuen to 61, Aeolian-Skinner to 85
8' Gemshorn—73 pipes, Estey 1 to 12, Jardine 12 to 61, Dennison 61 to 73
8' Viole—73 pipes Estey
8' Celeste—49 pipes Estey
2 2/3' Quinte—68 pipes, Johnson to 51,
Dennison to 68
111 Mixture—174 pipes Johnson

Wind pressure: 3 inches

Combs 12: P4, G4, S4. Pistons are set on recorder boards located under each stop jamb, which pull out like drawers when being set, then push in out of the way. All blank knobs are wired to switches and have contact bars so that they can be connected without performing a major operation on the console.

Crescendos 2: S. Register.

Blower: 1/2 h/p Orgoblo

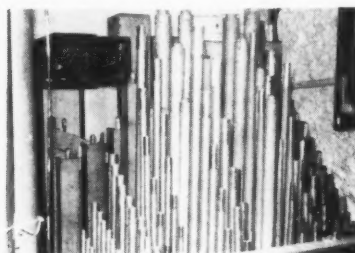
Action-Current: 30 amp Orgelectra

With the current interest in residence organs and the interest of the "do it yourself" group I thought possibly some readers might be interested in the organ in my residence in Luzerne, Pennsylvania.

This organ cannot be classified as a "do it yourself" project. The mechanical and electrical work was done by the S. G. Bullions Co., a local builder and service company. Nor is it one old instrument dismantled from one church. It has pipes from several old organs, chests from still other old organs. The console, reservoir, tremulant and rectifier are new. I have been collecting pipes over a period of five years, buying a rank here and there wherever I could find really good ones. Then I began looking over available chests which might be usable.

Before building a residence organ it is wise to do very careful planning. Much depends on what the organ is intended to do. If it is to be used primarily as a practice instrument, it can be built along very simple and straight lines. If it is to be used as an all purpose instrument on which will be performed all types of organ literature, then the layout becomes somewhat more involved.

Because I am not a professional musician and do not have a church position, I want an instrument on which I can practice and perform. I want it to be suitable for classic, romantic and modern literature—quite an order for 10 ranks of pipes! Perhaps I should say this is impossible for 10 ranks, but I think when my reed is installed it will be possible to approximate most required registration.



To meet these requirements it was necessary to plan this organ as a unit instrument. I am not an advocate of the unit organ but in this case it was the best plan. This organ would definitely not satisfy the group which favors slider chests, un-nicked pipes, and tracker action. But I must hasten to add that the tone is bright and clear and there is no trace of mud anywhere. Because of its location in a basement chamber with shutters in the tone opening, it is entirely enclosed. The wind pressure of 3 inches gives it a firm tone without the slightest trace of being forced. I would have liked an unenclosed Principal chorus but that was impossible with the space I had available.

Some time ago I acquired two 3-rank, 73-note ventili-type chests with tubular pneumatic action. The primary boxes were removed and all the pneumatics from the interior of the chests were removed. Holes were then bored through the old stop channel partitions. This was done to insure equalized wind pressure under each rank of pipes. Reiser direct electric valve magnets were then mounted in the chest with an individual magnet and valve for each pipe. Two new chests were purchased, one for the Mixture and the other for the reed. I have offset chests for the low 24 pipes of the Bourdon and the low 12 of the Principal.



I purchased a new 3' by 4' reservoir, the tremolo, and the two new chests from the Organ Supply Company of Erie, Pennsylvania. There were several old reservoirs available but I decided to purchase a new one rather than take a chance on any of the old ones. To further insure steady wind pressure we put new chest wipers on each of the main chests and also on the Mixture chest. The Reiser console is indeed a thing of beauty. It has two manuals, 37 drawknobs, 4 combination pistons for each manual, and 4 general pistons with duplicate toe studs. The stop action switches are all in the console, oper-

ating on individual key contacts. The console is finished in a lovely shade of mahogany to match other furniture in the room.

The pipes are all old except the top octaves of the Principal, Gedeckt, and Gemshorn. This addition was necessary to extend these ranks for unification. The extension of the Gedeckt rank is particularly interesting. To help cover the break from stopped wood pipes the break is made with capped metal pipes for one octave above the wood, then to open pipes. The Gedeckt is a very good rank throughout. The Methuen pipes were very well made and the mouth cut up is quite low. Since the nicks have been filled in and the stoppers bored, it has the best flute tone I have ever heard from old tracker organ pipes. It doesn't have as much chuff as is fashionable these days but it does have a definite attack and a clear liquid tone.

The Johnson Principal is indeed a real gem. The tone is bright and has a good singing quality. This rank never dominates but gives solid body to the ensemble. The bottom seven pipes were originally stopped wood. Since I am using the rank at 8 ft. in the Pedal, I had seven new pipes made to extend the rank all the way to 8 ft. CC in open metal pipes.

The Gemshorn is a lovely old tin rank. It was a 4 ft. with big floppy ears which were used for tuning. Through the years these tuning ears had become worn and broken and they were a sorry sight; but the pipes were not too badly damaged. I had an Estey half length Haskell bass for a Dulciana and I am using this as a bass for the Gemshorn. These Haskell basses are not to be confused with an ordinary stopped bass, in fact they are not really stopped. The pipes have an open pipe body with a stopped tube suspended inside. They are really quite satisfactory for this kind of an organ.

I shipped the Gemshorn pipes and my two Estey string ranks to the Dennison Organ Pipe Company of Reading, Massachusetts, where the old type ears were removed from the Gemshorn and were replaced with standard ears and with slide tuners on all the pipes. I had the Dennison people cut the tops off the string pipes to remove the slots. The slide tuners now extend beyond the length of the pipes as they do on Principal pipes. Cutting the slots off makes the tone slightly less stringy, but they blend so much better.

To my way of thinking, many unit organs are spoiled by drawing mutations from the Gedeckt rank. If the Gedeckt is properly tuned, then the mutations are out of tune—it can't be otherwise. I have an independent Nazard or Quint rank which has 68 pipes and is playable at 2 2/3 ft. and 1 1/3 ft. pitches, the top five notes of the Larigot repeat the octave below. The pipes I used for this rank were a Johnson 4 ft. Harmonic Flute from old tenor G. I cut off the pipes just below the node hole because I dislike harmonic-speaking pipes. It is now a nice open flute quint rank but kept rather soft so that it does not dominate when used with a unison stop. A mutation rank of this sort should not be too bright, particularly in a residence organ. This rank is also playable on the Pedal at 2 2/3 ft. I find it very useful in pedal solo passages and it also helps fill out the Pedal when the Mixture is drawn on the Great.

The 3-rank Johnson Mixture is excellent. It complete: the Great ensemble with both brilliance and power but never screams. The composition is a bit old fashioned but works out very well: 15, 19, 22, with one break at middle C. The 15th runs straight through, with the 19 and 22 breaking back one octave.

The 16 ft. Octave of the Bourdon is composed of old Möller pipes. The CCC pipe measures about 4 3/4" x 8" inside and the mouth cut up is fairly low—about 2 3/4". Some day I may change this Octave for a

bright metal Bourdon. I do not want a Quintaton, but pipes voiced midway between Bourdon and Quintaton tone would be fine.

I have made provision for a 73-note reed. This is not just a console provision, for the chest is in and all wired. I have it wired to play the reed on both manuals and pedal at 8 ft. and 4 ft. All I need is the pipes! I prefer a French type reed—either an Oboe or a small Trompette—a rank with a real snarl but not too loud and blatant. Reeds of this type are not cheap nor easy to come by, but I have decided to wait and get what I want rather than to put in an interior rank.

An organ of this type can be a great source of satisfaction to any organist, professional or amateur. Not only is the completed instrument a joy but the planning and working on the project all the way through was a wonderful experience. I had an electronic organ in my home for seven years—the longer I had the electronic the more determined I was to have a real organ!

best acquaint readers with the music listed above, I quote from the program.

The melody of the Kyrie was written by the late Rev. J. Ransome Kuti, of St. Peter's Church, Ake Abeokuta. At the turn of this century, he was one of the most important musical personalities in Yorubaland, the western ethnic group represented in the country of Nigeria.

Mr. Sowande's musical setting was divided into two sections—the first somewhat free, the second fugal, and ending with two statements of the Kyrie theme, (a) as sung after the first commandment, and (b) as sung after the tenth commandment.

K'a Mura (Let us prepare, O band of Christians, to meet above in heaven) is based upon a melody of uncertain origin. It may have been another of the late Rev. Ransome Kuti's compositions; on the other hand, it may have been borrowed by the early Christian converts from non-Christian sources. The chorale prelude the performer played was composed by him in 1941.

Ogigiyigi (God is great and glorious in majesty: He is the everlasting God) is based on a very ancient melody and the organ work was composed in 1946. The melody belonged originally to the Ifa (Yoruba Oracle) devotees. As set for the organ the piece consists of an introduction, theme and variations.

Fela Sowande is unquestionably a musician of considerable talents, which he more than amply displayed in his playing of these works of his own composition. Even though the nature of certain portions of each piece made it difficult for the listener to follow in the cathedral, the carefully chosen registrations and tempi maintained helped greatly to project the sound and meaning into the vast reach of the crossing and nave.

Mr. Sowande is an exceptionally well rounded musician and person—one of those unfortunately rare individuals who is just as much at home in the jazz idiom as in the classical. His training began in his native

Nigeria (yes, they do have organs there), and was later continued in England. He is currently in the U. S. as a participant in the foreign Specialists Program of the International Educational Exchange Services of the U. S. Department of State.

Fela Sowande received a Bachelor of Music degree from London University, is a Fellow of the Royal College of Organists, a Fellow of Trinity College, London, member of the Royal Society of Arts, Royal Society of Literature. Among his published works are "Two Chorale Preludes for Organ," "Five Organ Pieces," two of which are based on Negro Spirituals and three on sacred Yoruba melodies, "African Suite for Strings," "Four Arts Songs," and "Six Negro Spirituals."

R.B.

REVIEWS

RECITALS AND CONCERTS

FELA SOWANDE, Cathedral Church of St. John the Divine, New York, September 15.

Kyrie
K'a Mura
Ogigiyigi

Sowande
Sowande
Sowande

The pre-Evensong recitalist is the director of music for the Nigerian Broadcasting Corporation, a composer and musicologist. To

Choral Music

MERCURY MUSIC CORPORATION, 47 West 63 St., New York 23, N. Y.

Samuel Adler: *Set me as a seal*, 6p, SATB accompanied, 20¢. This composer has not met the competition of other writers' settings of this text. His voice writing, with one startling exception (I just don't go for the word "fire" written with an octave down leap in two staccato notes and two syllables which result in "fi-yuhr."), is not too bad but he has quite a bit to learn about how an organ is played. The accompaniment is indicated for organ but no self-respecting organist would even attempt to play it as written. I feel Mr. Adler tried too hard altogether.

Ronald Arnatt: *Lord, Thou hast been our*

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HILLIAR

dwelling place, 7p, SATB with a 3-staff organ accompaniment (for which thank you, Mr. Arnatt), 20¢. The organist and choir-master of Christ Church Cathedral, St. Louis, has set words from Psalm 90 in a most interesting and exciting manner, for solo tenor and 4 part voices. If it does require a bit of work, the result should reap its own reward for here is music with something to say, and a writer who knows how to do it. Get this one, by all means.

Edward H. Hastings: *The Shepherd's psalm*, G, 8p, SATB accompanied, 25¢. Here is a nice, juicy setting of the 23rd Psalm, and you could waltz gently to it without the slightest trouble. I don't mean to be unnecessarily caustic but for a long time I've been rather allergic to much of this stuff in 3/4 time—and that goes for hymns as well as anthems. You'd be far better off with "Brother James' air."

Eugene Hill: *God is ascended up on high*, G, SSATB accompanied, 7p, 20¢. Mr. Hill has almost reached the point of an exciting Ascensiontide anthem. There is a bit too much striving compositionally to make it all it could have been.

Reginald W. Martin: *I will praise Thee*, SAB accompanied, 6p, 20¢. This is another in the Green Lake Choral Series, George Lynn, editor, published under the auspices of the Board of Education and Publication of the American Baptist Convention. If this is the kind of second class material this church body wants, that's all right with me but it is little more than just that.

David Stanley York: *Peace I leave with you*, SSATBB accompanied, 3p, 20¢. Here is a lovely little piece which could be used effectively at the close of a service provided you have enough voice parts to go around. Look into this one. There was another work by the same composer which had humming voices throughout—SSAATTBB unaccompanied—but for the life of me the purpose of such a piece escapes me.

OXFORD UNIVERSITY PRESS, 114 Fifth Ave., New York 11, N. Y.

The Oxford Easy Anthem Book, 50 anthems, 186, pages, \$3.00. "The need has long been felt in English-speaking countries for a book of easy anthems which might appeal to choirs who find some of the music in the *Church Anthem Book* beyond their powers. Accordingly the present volume . . . has been compiled in conjunction with the Committee on Public Worship and Aids to Devotion of the General Assembly of the Church of Scotland, whose help and guidance in selection is warmly acknowledged."

The contents of this extremely valuable if somewhat costly book range composer-wise from Palestrina and Viadana to contemporary British writers. There is one index which is alphabetical, a second which relates the music to the Church Year. Unlike the *Church Anthem Book*, the pages are not fouled up with the tonic sol-fa markings which hopelessly crowd the pages of that volume—a device which for Americans is utterly needless but about which (so far as I know) Oxford has not yet done anything about to delete. Although I have not had the time to go over each anthem individually I would be more than willing to state that any choir director would do well to look into this book for it contains material which is wholly acceptable musically and textually. If finances are a bit tight, try to wangle enough from some source that copies may be purchased. It is worth the price of admission.

CANYON PRESS, INC., 17 Kearney St., East Orange, N. J.

Lee H. Bristol, Jr.: *Songs from Matthew*, 7 pieces, \$1. Here is an excellent little volume, with texts by David Demarest, aimed at the junior choir level. Each piece has a short descriptive bit about the text which could

be valuable when used intelligently by youth leaders. The music is worshipful and wholly acceptable in any denomination. Mostly unisonic, there are a few places where two part voices are incorporated. There is a "junior" and a "director's" edition available. This is highly recommended to you. Incidentally, the "junior's" edition is only 40¢.

H. W. GRAY CO., INC., 159 East 48 St., New York 17, N. Y.

No doubt many of you are aware that this firm publishes 22 fine examples of "Early American Moravian Church Music." The traditions here involved are as familiar to everyone as they are laudable, and rather than try to comment upon each of these anthems, I would suggest you write the publisher for sample copies. You will, I'm confident, find more than enough material here that the publisher will make up his cost in sending along specimen copies to you.

Friedell: *This is the day*, 14p, SATB with organ accompaniment, 25¢. It is natural that Harold Friedell would think and write in big terms and this Easter anthem is just that: big—and good, too. There are moments here and there when the idiom has resemblance to Vaughan Williamsian devices but who would say this is bad? This is exciting stuff and worthy of one of the greatest days in the Church Year. Look into it.

Sowerby: *I call with my whole heart*, 7p, SATB unaccompanied, 20¢. Since this is dedicated to the Wa-Li-Ro Choristers, I assume Dr. Sowerby had boys' and men's voices in mind. Nonetheless, this will come off with a mixed group. As is usual, the text is scriptural, and has been set knowingly and lovingly in a style basically diatonic and with but little to toss off balance the unwary. It is quiet, worshipful music.

Old French-DHWilliams: *Forth He came at Easter*, 4p, unison voices with accompaniment, 16¢. This is the familiar "Now the green blade riseth" text set simply. There is some four part work which could be sung unisonally and still be effective for the accompaniment does not double the voice parts. Keep it in mind for Easter 1958.

Campbell-Tipton: *Hymn to the Night*, 8p, SATB, piano accompaniment, 20¢. Channing Lefebvre has set what is to me a secular type setting of Longfellow words. The result is a perfect example of the kind of thing a certain friend of mine terms what "the little old ladies of both sexes" will dearly love. Frankly, I'm not impressed.

CasselsBrown: *Te Deum laudamus in A*, 11p, SATB with organ accompaniment, 25¢. This young Englishman, now in charge of the music in Grace Church, Utica, N. Y., knows what he's about when he sets the text of one of the great canticles. There is logical drive and pulse to this tuneful music, and an accompaniment written for the organ that also says something worth saying. This is good stuff.

Darst: *Come, faithful people*, 8p, SATB, organ accompaniment, 20¢. The Palm Sunday literature can stand enlargement and here is a straightforward piece of writing which would grace anyone's music library. There is plenty of strength in this music, and it is at once obvious the composer is first rate.

Huston: *Lord, come away!*, 6p, SATB, organ accompaniment, 20¢. John Huston may be a tiny bit flamboyant for the purer tastes, but I believe there are many places when music like this (and it is very well written stuff) is wholly and rightly acceptable. The anthem is for Palm Sunday or general use and bears checking for the future.

Arnatt: *Easter triumph*, 12p, SATB, organ accompaniment, 25¢. Here is another piece of festal nature by a transplanted Britisher who has adapted himself to American ways. While I would not recommend this for ama-

teur groups, any well trained choir should be able to make something fine of it. The organist should know his stuff, too, I might add. The biblical text is traditional for the Day and here's hoping five sharps won't scare you away from an excellent piece of writing.

Walker: *Lift up your heads, ye mighty gates*, 3p, unison, 16¢. This short anthem was designed for youth choirs and well that purpose it serves. There is nothing harmonically startling. Note this as a piece for use in Advent or for Palm Sunday.

Lovelace: *Dismiss me not from Thy service, Lord*, 3p, SATB unaccompanied, 16¢. Austin Lovelace has done a superb job of setting in tender, lovely fashion a plaintive text. I think choirs would enjoy singing its flowing lines, provided they observed the basic fluidity utterly required. My one quarrel is that this is almost frankly a copy of a short motet by Oldroyd—the devices, harmonic and compositional—are so similar there is little escaping the fact that Mr. Lovelace's base of operation is showing. But don't let this keep you from looking into this little piece—it's so lovely.

HAROLD FLAMMER, INC., 251 West 19 St., New York 17, N. Y.

When a music publisher ships along some 60 or 70 pieces (including 2 and 3 copies of some works) I begin to wonder. I admit the material from this publisher (along with music from several other publishers) has been piling up, with no editorial time available for reviewing it; but nonetheless I fear I am inclined to think that the publisher who puts out music in such quantity immediately opens himself to speculation, deserved or not. On the other hand, publishers also have to eat.

Bach-Seay: *Great is the Lord*, 12p, SATB, organ, 22¢. This is Bach's "Prelude and Fugue in C" with added voice parts by M. Berry Seay. Frankly, I think there is enough anthem material without going into this sort of thing which amounts to little more than an organ solo with choral accompaniment.

Bitgood: *Except the Lord build the house*, 9p, SATB, organ accompaniment, 22¢. This is slightly florid music in a sort of "grand" style perhaps more acceptable in sectarian than liturgical denominations. Nonetheless it is well written, is most acceptable for choirs of competence and an organ with ample resources.

Cain: *Christ triumphant*, 10p, SATB accompanied (optional parts for three trumpets included), 25¢. There is ample strength in the writing, with the exception of an occasional chromatic accidental which weakens harmonic and melodic structure. For those who like a big to-do on Easter Day, this is a possibility.

Clokey: *The House of God*, 13p, SATB with divisi, organ accompaniment, 25¢. Dr. Clokey has written many fine works, both for organ and for voices. Here again his considerable talents are in evidence in a work for dedications, festivals, or general use. The organist is an individual in his own right, not a mere accompanying note plunker. The work is not easy, yet not of enough difficulty to be usable by any good choir.

More material from this publisher will be reviewed in subsequent issues.

ASSOCIATED MUSIC PUBLISHERS, INC., 1 West 47 St., New York 36, N. Y.

Beetz: *Arise, rejoice, and praise the Lord*, 13p, SATB accompanied, 25¢. Had this a 1900 rather than 1955 copyright date I would have thought nothing about it, but frankly I do not find here music with much inspiration. It smacks too much of that tiresome Victorian bustle-music which right thinking choir directors have long since turned their backs on.

Dohnányi: *Stabat Mater*, 50p, 6-part chorus

of boys' or women's voices (originally with orchestra accompaniment—in this version a piano reduction). \$1.50. In how many places one will find the voice complement indicated above, I wouldn't know, but if you have a women's chorus available you might take a look at this rather long, somewhat involved work. I doubt it will interest many choir directors.

Dutch-Gordon: **A Little Child**, 7p, SATB with piano accompaniment, 20¢ There are those who will argue (perhaps rightly) that any lullaby-type Christmas carol is okay and usable, but frankly, aren't you, too, getting fed up with them—just a teeny bit? If not, this little piece has ample charm and should be considered.

Hovhanness: **Keep not Thou silence**, 46, unaccompanied SATB, 15¢; **Unto Thee, O God**, 6p, 15¢; **Why hast Thou cast us off**, 6p, 20¢. Alan Hovhanness is perhaps a not too well known name to most choir directors. He should be, for he writes music for today which—in this set of three short motets at least—is solid stuff, fairly simple, worshipful and meaningful. I recommend these three pieces—try them over and study them for for what is beneath the surface. I think you'll like them, too.

Ainsworth Psalter-Noss: **Psalms and Hymns of Early America**, 3 vol., 35¢, 50¢, and 35¢, respectively, for three part men's voices unaccompanied. Considering the drive often heard sung by male groups, in or out of the church service, it is high time a publisher and a researchist got together to augment a woefully poor literature. Luther Noss has not attempted to dress up or bastardize this early Americana, thank goodness. It is somewhat primitive music, and should be so considered. There is charm to it—see for yourself.

R. B.

NEW RECORDINGS

Charles

Van Bronkhorst



THE BIGGS SISTERS, "Songs of Our Lady," directed by Lucienne Biggs with organ accompaniment by Richard Keys Biggs. Gregorian Institute 10" I.p., BF-1, \$4.

With the Christmas Season almost upon us it seems appropriate to review several Christmas records along with a few which, although not seasonal, would make excellent gifts.

One of the most famous musical groups is the Richard Keys Biggs family, here represented by father, mother and the seven daughters. "Songs of Our Lady" is the life of the Blessed Virgin in music and was recorded in St. Paul's Church, Los Angeles. The narration, expertly handled by youngest daughter Catherine, is taken from references to Mary in the New Testament. Music is drawn from master works of Gregorian repertoire, polyphonic masters and modern sources.

Side one is titled "Events in music from the Annunciation to the Wedding of Cana" and includes Hassler's **Dixit Maria**, Praetorius' **Lo, how a Rose e'er blooming**, Des Pres' **Ave Vera Virginitas**, **Salve Mater** by Pothier, Rontgen's **Peasant Song**, and **Mary the dawn** by Paul Cross. The second side, "Events in Music from the Crucifixion to the Assumption of the Blessed Virgin," includes three of Dr. Biggs' own pieces: **O Virgin so fair**, **Joy**

dawned again, and **Stella Fulgens**; plus the well known Catholic hymns **O most Holy One** and **Be joyful Mary**; Corner's **Who is she ascends so high?**, and as a fitting close the great **Ave Maria** of Vittoria.

Here is a wonderful story told beautifully in scripture and song by members of a family devoted to both music and their church. Whether or not you are a Roman Catholic you will be inspired and stimulated by this family production featuring musical artistry of the first order recorded to perfection.

FRITZ HEITMANN, "Christmas Organ Music," Organ of Ernest Moritz Church, Berlin-Zehlendorf, Telefunken 12" I.p. LGX-66009, \$4.98. Bach: **Vom himmel hoch**; **In dulci jubilo**; **Lobt Gott, ihr Christen**, allzugleich (Orgelbüchlein); **Fantasia in G**; **Pastorale**; **Canonic Variations on Vom himmel hoch**.

Böhm: **Variations on Gelobet seist du, Jesu Christ**. Walther: **Variations on Lobt Gott, ihr Christen**, allzugleich. Buxtehude: **Fantasia on Wie schön leuchtet der Morgenstern**.

For Christmas organ music of the highest type this collection is recommended without reservation. More than half of the music is Bach; all pieces are played with the good taste and precision for which the late Fritz Heitmann was justly famous. Proper tempo and touch coupled with a real insight into the composers' music seem to be the secret of Mr. Heitmann's success in each of these works.

The instrument is particularly well suited to recording, although no small credit for the effective organ sound must go to the artist for his intelligent use of available resources. There are no extremes of dullness or "screechiness" throughout this disk; clarity is present whenever appropriate, but the sounds are always pleasant and in keeping with the musical demands of the compositions. Telefunken has come through with the kind of engineering that makes this one of the best records of serious organ music now available in this country.

PILGRIM BELL CHOIR, "Christmas Carols and Hymns," 10" I.p., available only from First Congregational Church, 444 East Broad St., Columbus 15, Ohio, \$2.68 plus shipping.

Something decidedly different is offered on this disk—seven Christmas carols and ten hymns played on handbells by the ten Junior-Senior High School students who make up the Pilgrim Bell Choir, directed by Mr. Edward Johe, minister of music of First Congregational Church. Those who have never had the opportunity of hearing such a group will be surprised at the pleasing sounds and musical results. The carols include such familiar ones as **Silent night**; **O come all ye faithful**; **Angels we have heard on high**; and **O come Emmanuel**, plus the lesser known **Carol of the Madonna**; **Come Marie, Elizabeth**; and **Here, while oxen kneel**. Side two features special arrangements of nine popular hymns and Brahms' **Lullaby**.

Except for occasional traffic noise in the background and one "double-take" beginning due to faulty editing of the tape, the recording is as excellent as the playing. Mr. Johe is to be congratulated not only for organizing and directing such a unique group, but for his skillful arrangements of the music and their satisfying realizations by the group. These young people are obviously enjoying themselves while producing some very enjoyable and interesting listening for others. Processing, by the way, was by RCA Victor.

E. POWER BIGGS, "Organ Music of Spain and Portugal," Columbia 12" I.p., KL-5167, \$5.98.

Pasquini: **Partite sopra la aria della folia de**

España. Cabezón: **Dic nobis, Maria**. Seixas: **Toccata in D minor, C (2), G minor and F minor**.

Carreira: **Fantasia in D minor**. Jacinto: **Toccata in D minor**.

Santa Maria: **Fantasia primi toni**. Casanova: **Paso en do mayor**.

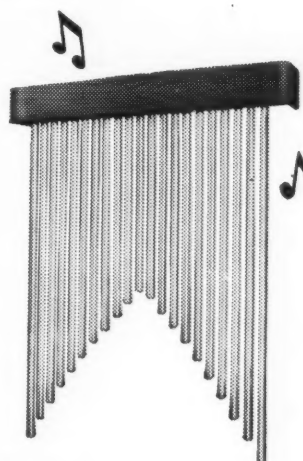
Valente: **La Romanesca con cinque mutanza**.

Carvalho: **Allegro in D**.

Crus: **Verse de 8º toni per do-sol-re**.

Cabanilles: **Tiento lleno per B cuadrado**.

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SCHULMERICH
CARILLONS

Through the magic of modern recording E. Power Biggs takes us on another interesting "organ tour," this one the most unusual yet. Four Spanish and three Portuguese organs are recorded: the Verdalonga (1801) in Toledo Cathedral; a rebuilt 18th century organ (by Dr. Ameza and Associates) at Zaragoza's Cathedral of El Pilar; Madrid's Royal Palace instrument by Jorge Bosch (1778); the organ by Pedro Roques (1806) in Zaragoza's Cathedral of La Seo; the University of Coimbra's restored (by Sampaio) 1733 instrument by an unknown builder; a late 18th century Xavierius organ in Lisbon's Church of the Incarnation; and the 1807 Fontanes organ in Mafra's National Monument.

All music is early Spanish and Portuguese, conceived for the special timbres of these instruments—mostly low pressure trumpets. The organs do not include pedalboards, hence most of the standard repertoire is impossible. Recorded sounds are revealing and often startling to the uninitiated. Thanks to five pages of notes and photos, a more complete understanding of both instruments and music is possible which adds materially to the appreciation and enjoyment of this enlightening disk.

While few organists will like all of the music or instruments represented, no collection of organ records should be considered complete without this outstanding survey. As might be expected, playing and reproduction are first rate. Put this one on your Christmas "want-list" and if you don't find a copy in your stocking, go out and buy one for yourself!

PIERRE COCHEREAU, Notre-Dame Cathedral, Paris, London L'Oiseau-Lyre 12" I.p., OL-50126, \$4.98.
Liszt: Fantasia on Ad nos, ad salutarem undam.

No matter what one thinks of Liszt's organ music, there's no denying its powerful effect on the listener nor its terrific demands on the performer. Here is music full of dazzling technical display, vivid contrasts, brilliant climaxes, and varied emotions.

Aside from being one of the most famous Cavaille-Coll instruments, the Notre-Dame organ is without a doubt one of the most exciting and best recorded currently available on disks. Combine a superb instrument and recording with an artist of Pierre CocherEAU's stature and the results are bound to be extraordinary. Such is the case with this record—the music is thrilling, the performance is breath-taking, and the recorded sound is simply out of this world!

ROBERT ELMORE, "Boardwalk Pipes," Ballroom Organ in Atlantic City Auditorium, Mercury 12" I.p., MG-50-07, \$3.98.
Sousa-Elmore: Stars and stripes forever
Kreisler-Elmore: Stars in my eyes, Caprice Viennois, Old refrain, Liebesfreud
Kramer: Eklog
Weaver: Squirrel
Box: Marche Champetre
Clarke: Trumpet Voluntary

If this combination of music, artist and organ doesn't help sell the organ as an instrument, I don't know what will. Designed in 1929 by Senator Emerson Richards, this 4-manual organ of 55 ranks is a compromise between the typical theatre and the concert organ. While the program definitely leans toward the lighter side, Mr. Elmore's playing is so completely captivating that one forgets everything but enjoying the music.

Mercury has done a grand job of engineering and producing this record, including some highly informative, complete album notes. Among the latter is a concise analysis of the organ's resources listing all ranks with borrows, pipe scales and wind pressures. If you want to help win some new converts for the organ, give this disk to your non-organist friends for Christmas—they'll love every moment of it. (P. S. Unless you're already too far gone on pre-Bach, Bach, or French moderns, you'll probably enjoy Mr. Elmore's music as much as anyone.)

MUSIC FOR ORGAN



Gilman Chase

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

Hoagy Carmichael: *Star Dust*, 4 pages, \$1. If I had an organ student who yearned to play a few popular tunes on the organ I would certainly start him (or her) off with this simple but excellent adaptation by Al Bollington. It not only sounds well, has electronic organ registrations included, but it has the basis of a good popular organ style, too.

MERCURY MUSIC CORPORATION, 47 West 63 St., New York 23, N. Y.

Herman Berlinski: *Two Preludes for the Holy Days*, 12 pages, \$1.50. Two more interesting pieces from this talented composer: one for the New Year (Rosh Hashana) and for the Day of Atonement (Yom Kippur). I should point out once again (see review in TAO, November 1956) that these pieces, while intended for the Synagogue, are equally useful in Christian services and in recitals. They are ingeniously contrived and should appeal to many organists who will recognize their vital melodies and rhythms as stimulating new sounds in contemporary American music. Recommended.

UNION OF HEBREW CONGREGATIONS, 838 Fifth Ave., New York 21, N. Y.

Eric Werner: *In the Choir Loft*, A Manual for Organists and Choir Directors in American Synagogues, 56 pages, \$2.50. Here is a brief, yet encompassing survey of Jewish liturgical music, including some historical background and many suggestions as to performance. As most Protestant and Roman Catholic organists know nothing of Synagogue music, this booklet should fill in the gap nicely. It seems that Jewish choir directors are faced with a familiar problem for Mr. Werner laments: "Glory and shame, blessing and curse, the sublime and the ridiculous, lie perhaps nowhere as closely together as in the activities of the volunteer chorus. Man's urge to serve a sacred cause is all too often marred by his petty vanities, and the choir-director must possess the forbearance and patience of a saint, if he seriously means to attain dignity and success with a volunteer choir." Amen!

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 18, Mo.

A Mighty Fortress is Our God—A chorale concertato based on historical settings for congregation, choir, organ and three trumpets; score \$1.25, 8 pages. Choir and trumpet parts available. This interesting "concertato" as arranged and edited by Paul Bunjes, just about does up this famous chorale for all time. Each verse is different, with trumpet and choral descants soaring about in great shape. I doubt that this version would be usable in other than Lutheran churches because of the use of "rhythmic" settings of Ein feste Burg which would probably throw other Protestant congregations for a loop. Excellent for festive occasions.

HAROLD FLAMMER, INC., 251 West 19 St., New York 17, N. Y.

Chelsea Organ Book, arranged by Gilman Chase, \$2.50.

Since the regular reviewer of organ music

could scarcely be expected to remark upon work he had done and had published, the editor gladly sits in to tell you about a volume more than well worth your attention.

This moderately priced volume includes the following music: Purcell's *Prelude in G*; Stanley's *Voluntary in C*; Francois Couperin's *Two Couplets* (from an Organ Mass in A); Bach's *Brandenburg Trio*; Handel's *Largo and Fanfare* (from Water Music); Corelli's *Largo*, and *Trio* (from Concerto Grosso in B Flat); and Bach's *Chaconne* (from Partita No. 4 in D minor for violin alone).

For the organist whose eyes are far enough open and whose mind is sufficiently aware, here is music which has been edited and arranged with great care and in great detail. Assuming given directions are followed, this is music wholly worthwhile for both church service and recital purposes. The more familiar pieces will show markings and directions which may well startle a few slightly, and this is all to the good. All too much organ music of this type has been played in a desultory and incorrect manner. I urge you to follow implicitly the arranger's indications, and benefit both yourself and the listeners.

Rather than make individual remarks on each piece, I shall comment generally. Assuming you have been reading Mr. Chase's "Notes on Bach," you will automatically know that trills begin on the note above, not on the given note itself—that registrations may be taken as literally as you can on your own instrument—that transparency in registrations is always vital. Slow movements especially will benefit from light registrations—fast moving portions from registration designs which are basically transparent.

Were I yet in the performing end of music I would most certainly place this publication at the head of my list, and I of thing that the Flammer people are putting suggest you do likewise. If this is the type out today, this publisher is to be congratulated. R. B.

You, the Reader

TAO-ICO

TAO:

Thank you very much for your kindness in sending me copies of *THE AMERICAN ORGANIST* and thank you particularly for giving the I. A. O. such generous coverage and treating the whole thing on such a big scale. This number is a very fine souvenir of the occasion, and I shall always value my copies.

Kindest regards and best wishes.

Sir William McKie
Organist and Master of the Choristers
Westminster Abbey
London, England

TAO

May I say "bravo" on the September issue of TAO—putting the English "gal's" picture on the inside cover page was a stroke of genius. The layout and entire issue was one of your finest pieces of work.

Claire Coci
New York, N. Y.

TAO:

My congratulations on the September issue of TAO. Your coverage of the International Congress was certainly well handled. Having been in London several times and knowing many of the officials of the Congress, I could readily visualize the whole show.

And while I'm at it, let me also say how fine your magazine is, and how much I enjoy it each month. I am especially interested in your reviews of recitals and of new music, for I am in agreement with you and Jack Fisher in regard to organists getting down

off their high horses and playing something the "peepul" can enjoy.

William O. Tufts
Washington, D. C.

TAO:

Congratulations on the fine coverage of the London convention. The reviews are first rate: honest, forthright praise and criticism on a highly informative level. Truly this is another indication that TAO is taking the lead in the organ world by providing a sound basis for thought and opinion expressed fearlessly. This kind of courageous reporting is to be encouraged—which I most certainly do, enthusiastically! Best wishes and continued success to you and TAO.

Leonard Raver
All Angels Church
New York City

TAO:

September TAO arrived today—I have been a subscriber since 1955 when I became Director of Music at the Central Moravian Church—as is my wont, I immediately read it. The reviews of recitals I deem excellent and one of the very best departments in the publication. After reading these one knows WHO played, HOW he performed, WHAT was played, and the difficulties which confronted the recitalist: organ, acoustics, etc. Such reviews are worthy of the name.

Joseph A. Maurer
Assoc. Professor of Classical Languages
Lehigh University
Bethlehem, Pa.

TAO:

Let me congratulate you on the magnificent job you and your associates have done in the September issue of TAO in reporting the great international convention. It is a superb job, and I was delighted to see the pictures printed of several of the British big-shots, as well as some of our American fine organists. My congratulations on a fine piece of reporting (with insight, discretion and knowledge and understanding) of what went on at the congress.

William S. Barnes
Skokie, Ill.

TAO:

Your September issue is a record breaker for interest and information. The report on the International Congress is priceless. What a pleasure to see photographs of Vaughan Williams and Darke! I want to give copies away to some organist friends including Charlie Peaker of St. Paul's Anglican Church Toronto where the organ is about as big as that in Westminster Abbey. Thanks again for such a splendid September issue.

Frank Edds
Toronto, Canada

TAO:

I am going to Frankfurt come Sept. 10 to study for 10 months with Walcha on a Fulbright grant. I am curious as to whether you send the magazine overseas, and what the additional charges are.

I thought you might like to know that I stopped in on a lecture-demonstration Margaret Hillis was giving at Northwestern University. Much was akin to what we got at Union two years ago; the amazing thing was that she whipped this amateurish summer choral clique into shape in less than an hour. And working on music all the while. It was a pleasure to see some real professional choral pedagogy sinking into the midwest.

I hope to "do Europe in" organ-wise next year, but expect to remain strictly "American" for the sake of objectivity. Hope maybe I can turn in some enlightening correspondence during the course of things.

Robert T. Anderson
Chicago, Ill.

As TAO informed reader Anderson, this magazine is read on every continent on the globe, costs the same anywhere.

The Editor

TAO: (letter addressed to staff writer Gilman Chase):

I am delighted with your series on Bach in TAO. Let us hope that you will cause some players to give a little more thought to the many problems involved.

The sideswipes you give me on page 229 [Music for Organ review column, TAO July 1957. Ed.] refers, I suppose, to my editing of the Kauffmann pieces. Perhaps one should not set down in print ideas that one harbors in private and then sometimes only in parentheses, as it were. Some of the ornaments in these pieces seemed to me superfluous and still do, although I know that they were not so considered two centuries ago. The question is, in my mind, to what extent we can turn back the clock.

Is it fair to ask today's listeners to forget all the music that has intervened between Bach's day and ours? But of course it is not a question of fairness at all: what we ask is impossible. Now a musician who has steeped himself in the expressive ornamentation of Couperin, Clérambault, Purcell, Bach, and other masters can, of course, understand the "agrément" as integral parts of the melodic line. To the non-specialist, it seems to me, most ornaments, even the most expressive appoggiaturas, are bound to sound more decorative than expressive, since the subtleties of harmony and dissonance that evoke the expressiveness are quite beyond the comprehension of the lay mind, especially of a mind confused and dulled by the welter of expressive devices in the music of the late Romantic composers, of the Impressionists and Dodecaphonists. We may say to the audience, every piece of music must be heard in its own terms and understood by its own aesthetic laws: but they will still be unable to divorce their consciousness, to free their memories, from the sounds of the last few decades. This was the reasoning behind my omission of some of Kauffmann's ornaments.

I do not deny that it can easily be refuted. We may reasonably doubt, for instance, that the good Lutheran churchgoers who will presumably be hearing the Kauffmann chorales have had very much experience with the music of Wagner, Ravel, Berg, or even with Brahms. In their churches they hear either

music of the German Baroque or imitations of Mendelssohn's weaker works; church congregations are rarely concert audiences. If the organist has been faithful to the shade of J S B, he has certainly used "O Mensch, bewein" and "Wenn wir in Höchsten Nöten" from "The Little Organ Book," perhaps his congregation has learned through such pieces the possibilities of expressive ornamentation.

The question of rhythmic flexibility is, however, a vastly complex subject. I have studied Landowska's performances of the W T C and other Bach works, Casals' of the solo cello pieces; but I am not always convinced that the rhythmic liberties accomplish their expressive purpose. Funny, Landowska's liberties in Mozart sonatas sound perfectly germane. I think you should implement your TAO series by some recordings. To what extent, for example, are we justified in letting Frescobaldi's rules for performance carry over into Bach's works? Well, of one thing I am sure: that rigid, metronomic performance of Bach, especially of his recitatives, is deadly, as it is with any composer. In most performances I have heard, including those by the Bach Aria Group under my very dear friend, Bill Scheide, I find the recitatives not only too rigid, but much too slow. (I have told him so.)

One more thought. If we are to agree with Lawrence Gilman, Bach's chorale preludes were his greatest works—so great, I think, that we would be justified in introducing the hymns on which they are based, simply so that Bach's magnificent organ pieces could make sense to our congregations. They mean very little now; to play them in recital, out of the context for which they were designed, is like excerpting brief passages from Shakespeare's plays and reciting them. Why not publish, at low cost, the melodies and poems (not all the stanzas, of course) of all the hymns for which Bach wrote organ pieces?

Your article on the von Beckerath organ in Cleveland makes me anxious to hear it. Thank you.

Richard Gore
The College of Wooster
Wooster, Ohio

Mr. Chase's reply

Dear Mr. Gore:

The cordiality of your good letter relieves me of the fear that my remarks in a TAO organ review might be taken personally.

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THE WESTMINSTER PRESS, Philadelphia 7



From left to right, James Topper, Claire Coci, Janice Slump and Ralph Kneeream, shown at the console of the organ in Miss Coci's New York City studio. This photo was taken after these and other students had appeared in a studio recital. James Topper, organist and choir-master in St. Augustine's Catholic Church in Union City, New Jersey, won the AGO regional contest in Wilmington, Delaware, and will appear as one of the finalists at the national convention in Houston next summer. Miss Slump is organist and choir director of Trinity Episcopal Church, Paterson, New Jersey; and Mr. Kneeream is minister of music in Middle Collegiate Church in New York City. This recital was but one of a series presenting students of Claire Coci in an intimate setting. It was especially interesting to note that all three young organists pictured above were AGO regional contest performers.

No such thing was intended.

It seems to me that our difference of opinion (re: ornamentation, etc.) is involved in a judgment of old music and its value in the 20th century. You feel that old music should be played so as to interest jaded ears; I feel that old music, if it has any value today, should be performed as the composer intended—insofar as we are able to re-create the manner. Well, which of us is right? Who is to judge?

From my point of view, if this old music cannot stand on its own, ornaments and all, then I say let's not play it. Let's drop it into a convenient pigeon hole and forget it entirely. You say, let's fit it to modern ears. One of us is wrong—we can't both be right.

My only recourse is to pose this question to you: as a composer, would you be happy to know that in two centuries hence your compositions would be altered to suit the times? I know that I would prefer my own compositions to be performed as I intended. If this displeases jaded ears in 2157, then I would wish them to leave my music alone.

As for listing recordings in my "Notes on Bach" articles, I must confess that I know very few discs worth mentioning in this connection. Very few harpsichord recordings fit, even fewer orchestral and choral records have any merit, and, regretfully, I know of no organ recording of 18th century music worthy of mention. Gilman Chase

TAO:

May I be allowed to point out to you and Dr. Richard Keys Biggs that the information under the fine illustration of the organ in Angers Cathedral, given on the cover of one of your recent issues, [Frontispiece, June 1957 issue. Ed.] is not quite correct.

The ancient organ case, dating from 1510-1512—i.e., the 16th, not the 14th century—has long since disappeared, and the present one was erected in 1741-1743. My authority

for the above statements is M. Norbert Dufourcq, the eminent French expert.

In his splendidly illustrated book "L'Orgue en France," he gives an old drawing of the former organ case and a description of the existing one. This description fits exactly all the features of the case shown in the picture in your magazine.

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Stephens College
Columbia, Missouri

RECITALS

EDWARD BERRYMAN

The University of Minnesota

University Organist

The Cathedral Church of St. Mark
Minneapolis

I feel that both you and Dr. Biggs would not wish your readers to be misled. Hence my reason for writing.

Ernest E. Adcock
Norwich
Norfolk, England

Recitalists

ROBERT ANDERSON, Illinois Wesleyan School of Music, Bloomington, Ill., Aug. 27. Vivaldi: Allegro (Concerto in D minor) Bach: Nun komm, der Heiden Heiland; Ach bleib bei uns; Jesus Christus, unser Heiland; Toccata and Fugue in D minor

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Organist

Pomona College

Claremont Graduate School
The Claremont Church

Claremont California

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church

Utica, New York

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music, The Brick Church;
Director-Emeritus and Member of Faculty
School of Sacred Music, Union Theological Seminary

NEW YORK CITY

Frank: Choral in E Major
Hindemith: Sonata in E flat minor
Sowerby: Air with Variations; Fantasy for
Flute Stops (Suite for Organ)
Duruflé: Toccata (Suite, Op. 5)

ORGAN MUSIC in GRACE CATHEDRAL,
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Masterpieces of Organ Literature Concerts,
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Crocker Memorial Organ—ensemble programs
with organ and stringed instruments: Sep.
22; Nov. 24; Jan. 26; Apr. 27.
All performances are at 5:15 pm.

GEORGE FAXON, St. Andrew's Episcopal
Church, Louisville, Ky., June 21.
Buxtehude: Magnificat
Clérambault: Suite du deuxième Ton
Bach: Prelude and Fugue in B minor
Jongen: Sonata Eroica
McKinley: Scherzo Fantasia
Faxon: Adagio and Toccata
Duruflé: Scherzo, Op. 2
Dupré: Resurrection (Passion Symphony)

ROYAL D. JENNINGS, St. Paul's Episcopal
Church, Greenville, Texas, July 11.
Schmid: Gagliardo
d'Aquin: The Cuckoo
Bach: Arioso; Prelude and Fugue in A minor
Brahms: How gladly do I welcome; My heart
is longing
Messiaen: Prayer from Christ ascending
toward His Father
Dupré: I am black but comely; Gloria Patri
D. DE WITT WASSON, Bishopwearmouth
Parish Church, Sunderland, England, August
28.

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

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Couperin le Grand: Elevation
le Begue: Les Cloches
Kuhnau: O sacred Head
Handel: Allegro (Concerto 13)
Brahms: Joyfully my soul, sing praises;
Blessed are ye, faithful souls
Dickinson: Joy of the Redeemed
Purvis: Cantilena; Marche Grotesque
Sowerby: Prelude on Land of Rest
Peeters: Elegie
Jongen: Chant de Mai
Gigout: Grand Choeur Dialogue.

ROBERT NOEHREN, University of Michi-
gan, Ann Arbor, continuing his 3-year series
of recitals devoted to the works of Bach.

Program 13, October 13:
Blessed Jesus, at Thy word
These are the holy Ten Commandments
Our Father which art in Heaven
Through Adam's fall
Trio Sonata 5
Salvation now is come to earth
I cry to Thee, Lord Jesus Christ
In Thee, Lord, have I put my trust
When in the hour of utmost need
Prelude and Fugue in G minor

Program 14, October 20:

DAVID HEWLETT

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Stephen Wise Free Synagogue
New York City

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Union Theological Seminary

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Drake University

DES MOINES

IOWA

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

Edwin Arthur Kraft

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Organist and Choirmaster
TRINITY CATHEDRAL
Cleveland, Ohio
Head of the Organ Department
Cleveland Institute of Music



RAYMOND ALLYN SMITH

On Sunday October 13 at the morning
service, Bryn Mawr Community Church, in
Chicago, honored Mr. Smith for his able
service as minister of music during the past
twenty years. The music at this service was
comprised of compositions by Mr. Smith, and
included selections from his "Scriptural
Suite" for organ, and an anthem "Magnificat
Dominum."

A reception for Mr. and Mrs. Smith was
held in the assembly room of the church
following this service, at which time a purse
of considerable amount was presented as a
token of appreciation by the church members,
officials and clergy.

Prelude and Fugue in C Major
If thou but suffer God to guide thee
Hark! a voice saith
O how cheating, O how fleeting
Prelude and Fugue in G Major
Prelude and Fugue in G minor
Prelude and Fugue in A minor

KENT McDONALD

St. James Episcopal Church

Birmingham, Michigan

JANET SPENCER MEDER

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Claude L. Murphree

F.A.G.O.

University of Florida
Gainesville, Fla.

Organist
First Baptist Church

Lauren B. Sykes

A.A.G.O., Ch.M.

First Methodist Church
Pacific Bible College
Portland, Oregon



CHARLES DODSLEY WALKER

Seven programs of sacred choral music will be given in the 1957-58 season by the Canterbury Choral Society, Charles Dodsley Walker, founder and conductor.

Three of the programs will use the full chorus of over 100 voices, accompanied by full orchestra: November 3—Fauré's "Requiem" and Kodály's "Te Deum." February 16—Handel's "Samson." April 27—Brahms' "German Requiem." The full chorus will also be heard in Massfield's mystery play "The Coming of Christ" on December 22.

The other three programs will be the new Chamber Series, in which small groups of singers and instrumentalists will take part. Cantatas of the Baroque Era will be sung on November 24 and March 30; and a program of Music for Voices and Brass Instruments will be presented on January 28.

All of the above performances will be presented in the Church of the Heavenly Rest, New York City, at 5 p.m. Admission to all Canterbury concerts is free.

Prelude and Fugue in B flat Major

All glory be to God on high

a) G Major (duo)

b) G Major (full organ)

c) G Major, manuals only, theme in soprano

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In Thee, Lord, have I put my trust
Jesus, my chief pleasure

Fantasia and Fugue in C minor

Program 15, October 27:

Chorale and 11 Variations in G minor on

Hail to Thee, my Jesus Holy

Trio in D minor

Farewell I gladly bid Thee

Fugue in B minor, on a theme of Corelli

Sleepers wake!

O whither shall I flee?

If thou but suffer God to guide thee

Prelude and Fugue in C Major

Program 16 (final), November 3:

Prelude and Fugue in G Major

My soul doth magnify the Lord

Lord Jesus Christ, with us abide

Comest Thou now, Jesus, from heaven to

earth

Fugue in C minor, on a theme by Legrenzi

Trio Sonata 6

In death's strong grasp the Saviour lay

Be glad, all ye Christian men

If thou but suffer to guide thee

Good Christian men, rejoice

Passacaglia and Fugue in C minor

PROCTOR CROW, JR., St. Paul's Episcopal

Church, Greenville, Texas, September 10.

Couperin: Chaconne

Peeters: Aria

Bach: Rejoice beloved Christians

Arnell: Baroque Prelude Op. 34

Hindemith: Sonata 2

Bach: Fugue on St. Anne

Newsnotes

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Organ and choir music may be broadcast from the Chapel tower at will, and speech may be broadcast for groups too large to accommodate in the chapels.

UNION THEOLOGICAL SEMINARY

School of Sacred Music, at the close of the 1956-57 academic year, granted the degree Doctor of Sacred Music to the following persons: Charles H. Heaton, Leonard Raver, Mrs. Ruth P. Richardson, Samuel Walter, and D. DeWitt Wasson. To them, TAO extends hearty felicitations.

Personals

S. KEITH FORNEY

has been appointed assistant choirmaster and organist of Christ Church Cathedral, St. Louis, Mo., where he will assist Ronald Arnatt with the choir of men and boys and with the junior choir. He will be in charge of the new volunteer mixed choir formed in October. Formerly choir director of Immanuel Evangelical and Reformed Church, Ferguson, Mo., Mr. Forney is voice therapist at Barnes and City Hospitals in St. Louis. He received his Mus. B. from Kansas State College and his M. Mus. from the University of California, Los Angeles.

ARDEN WHITACRE, organist and choirmaster of First Presbyterian Church, Canton, Ohio, has returned after a three months concert tour in Europe, during which he gave 33 performances in leading cities of Belgium, Germany, Holland, France, Denmark, Norway, Sweden and Finland. Included were radio broadcasts from Antwerp, Cologne, Hilversum, Zwolle, Helsinki, Copenhagen and Oslo.

WILLIAM TEAGUE, who was heard in Newark, New Jersey October 28, presented by the Metropolitan Chapter AGO, will also be heard in Mobile, Alabama and in Denver, Colorado. Mr. Teague is scheduled to tour the Midwest in early February 1958.

CLAIRE COCI, who will be guest soloist at the University of Texas Fine Arts Festival on November 20, will also be heard in recital

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during November at MIT in Cambridge, Massachusetts, in Bluefield and Parkersburg, West Virginia, and in Buffalo, New York. Immediately after Easter she will travel to the West Coast where she is already booked for a number of appearances in California and the Northwest.

ROBERT BAKER, who played two dedicatory recitals in the early fall, in Washington, Connecticut, and in South Haven, Michigan, will be heard during the month of November in Atlanta, Georgia, Dallas and

Galveston, Texas, Columbus, Ohio, and Bridgeport, Connecticut. Dr. Baker will tour the Southeast in February, and will make a short tour of the West Coast in early May 1958.

DR. CARL PFATTEICHER, director of music at Phillips Academy, Andover, Mass., from 1912 to 1947, died September 29 at his home in Alden Park Manor, Pa. While at Phillips Academy, it was his custom to play the entire works of Bach each school year. He was editor of "The Oxford American Hymnal," "Introduction to the History of Music" by Carl Nef, "The Organ Works of John Redford" and "The Christian Church Year in Chorales" and was co-editor of "The Office Hymns of the Church in their Plainsong Settings" and "The Church Organist's Golden Treasury."

He was a member of the American Musicological and the American Hymn Societies. He is survived by his widow, Mrs. Lillian Rockefeller Pfatfeicher, a sister and a brother.

LAUREN B. SYKES

has been appointed organist of the new First Methodist Church of Portland, Oregon. He remains as director of organ and choral music of Pacific Bible College in Portland. The organ in the First Methodist Church is a new 40-rank Wicks, played in recital for the first time August 4 by Nyle Hallmann of New York, a former pupil of Mr. Sykes.

JOSEPH T. ELLIOTT, JR.

has been appointed organist and choir-master of St. Peter's Episcopal Church, Essex Falls, N. J. Formerly organist of St. Paul's Chapel, Trinity Parish, New York, since 1950, he during these years played more than 250 recitals in the Chapel as a midweek feature for downtown office workers.

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Statement of ownership and management required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233), of THE AMERICAN ORGANIST published monthly at 280 Broadway, Staten Island 10, N. Y., for November 1957.

The names and addresses of the publisher, editor and business manager are: Organ Interests, Inc., 280 Broadway, Staten Island 10, N. Y.; Publisher; Ray Berry, Editor; Mrs. Dorothy R. Berry, Business Manager.

The owner is: Organ Interests, Inc., 280 Broadway, Staten Island 10, N. Y.; C. R. Berry and D. R. Berry, 280 Broadway, Staten Island 10, N. Y.

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Ray Berry, Editor
Sworn to and subscribed before me this 26th day of September, 1957.

Thomas P. Sullivan (seal)
My commission expires March 30, 1959

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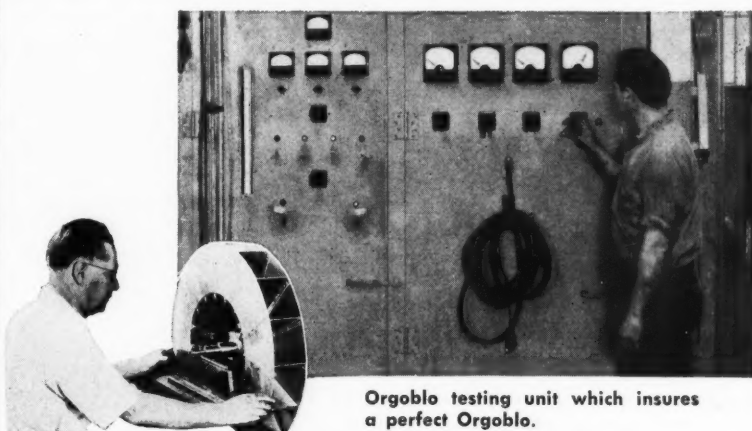
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